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# Collection Illustrative Of Enduring Ideals in Art

*Tribune N. Y.*

By Royal Cortissoz

There may be seen at the American Galleries a collection of pictures making one of the most striking epiphanies in a waning season. It consists of 160 pictures coming from nine or ten different sources. Some belong to the estate of the late Charles Stewart Aldrich, of this city. Others were owned by the late William Macbeth. Still others are from Illinois and Boston estates and from several other collectors. The ensemble, in these circumstances, could be varied, and that is exactly what it is. Yet it is "held together" to an unusual extent for the reason that most of the persons who bought these paintings were faithful to a certain high standard of taste. There are advocates of "modernism" to whom the paintings would doubtless convey an old-fashioned impression. But to the disinterested observer this impression is a testimony to the essential virtue of the exhibition. To be old-fashioned is to be in the van, when to be old-fashioned means that one cares for good pictures.

At the head of the few old masters the walls is the "John the Baptist" by Rembrandt, which long ago entered the Smith collection accompanied by an excellent pedigree. The catalogue enumerates the English galleries it has turned at one time or another, and as the authorities who have dealt with it. But, like every thoroughly documented old master, it really needs no documentation, its credentials lying on its surface. Dating from 1632, when Rembrandt was still in his twenties, it bears the marks of that freshness which was characteristic of him even in his early, formative period.

It was already the adroit technician, self-analytical to form, following a method which seems "tight," as the jargon of criticism would have it, compared to the sweeping virtuosity of his time, but with the knowledge and skill of a true master underlying his careful brushwork. The flesh tints, defined by a generous but not too thick impasto, are a wonderfully warm and sympathetic investiture to a head that is a marvel of sound construction. That is where you feel the mastery in the painting, in the manner in which the portrait is built up from the inside, every detail of structure being consummately applied. To speak of it as a portrait, the way, is in no wise to diminish

the force of the title. It was Rembrandt's habit to draw his Scriptural figures from the life about him. Whistler has a fine saying on the point. He hails Rembrandt as a high priest of art, who "saw picturesque grandeur and noble dignity in the Jews' quarter of Amsterdam, and lamented not that its inhabitants were not Greeks." In interpreting the great figures of the Bible he interpreted humanity. This John the Baptist of his is above all things an image of vigorous, bearded manhood. A certain elevation of feeling which exudes from the canvas leaves it nevertheless an example of almost homely realism; it is an imaginative head, based on the simplest reality. In its poignant truth and in its easy, rounded workmanship it is a beautiful work of art.

Closest to the Rembrandt in merit among the old pictures we would place the "San Giorgio Maggiore" of Guardi, also from the Smith collection. The little panel is a gem of eighteenth century Venetian painting, sparkling with the luminosity that has sometimes caused Guardi to be called the first of the impressionists. Then comes a small but interesting group of early English paintings. The "Sheridan" given to Gainsborough is not a very impressive affair but it has a light, mildly engaging quality. His "Portrait of a Young Man" is good, painted in a "fatter," more solid vein, and there are some delightful passages in the rural subject called "Landscape: The Cart." Constable's "Landscape" (No. 113) is a fascinating example, not particularly important as museum pictures go, but intensely characteristic in its free, broad handling of massed tree forms. Well worthy of association with this is the "Heath Scene With Peasants," by James Stark, a fine composition exquisitely illuminated. It represents the best side of the English tradition as it was founded by Bonington and Constable and carried by such men as Stark down into the nineteenth century. The old masters here are not otherwise of any great moment. Mr. William Oberwalder contributes a group of early American portraits, examples of Jarvis, Vanderlyn, Frothingham, Inman and one or two others. They have historical interest, especially the "President Andrew Jackson," by Alonzo Chappel. From a purely artistic point of view they represent respectably but not at all brilliantly the average style of our pioneers.

The Barbizon men are beautifully shown, and are very welcome at a time when the vogue of landscape in a light-

er, more impressionistic key may incline people now and then to forgetfulness of a glorious school. It is not necessarily the school in which there is the richest inspiration for the landscape student of to-day. Courbet, as we have recently had occasion to point out, is the classical modern exemplar of the sheer truth which is now our prevailing influence. There is a superb illustration of his art here, we may note in passing, the simply composed "Marine" (No. 129), a painting containing some lovely blues and grays, as lovely as they are veracious. But the great service of the Barbizon school lies in what it does to recall us to the poetry latent in the finest realism. What a tender eloquence there is in Corot! Witness the delicate lyrical quality in the "Rivière à Ermenonville," a mere note, which is brimming over with charm notwithstanding its casual, even trifling character. And then turn to his "Environs de Ville d'Avray," a full dress performance. It is, for him, an unconventional design, which is to say that it is one of his more spontaneous impressions. It is agleam with the shimmering foliage so typical of him, but this is not, as is so often the case, the principal source of the picture's appeal. That issues rather from the painting of the trees in their more solid aspects, from the magnificent instinct for form as such which is rarely manifested in Corot as it is manifested in this picture.

The Corot landscape is a good specimen of that luck which has befallen the present exhibition, made up from many collections, but always turning up prizes. It is owned by Mr. Harold Somers. From the gallery of Mr. John Emmons there is drawn one of the finest paintings by Dupré seen here in years, "Le Crépuscule," once in the possession of the younger Dumas. Dupré had his ordinary, pedestrian moods, the mood, for example, of the "Cottage Landscape With Figure," which does well enough, but is quite uninspired. The "Crépuscule" reveals him exploiting a creative impulse, composing his romantic picture with originality and weight, enveloping it in a truly emotional atmosphere, and glorifying it with sumptuous color. This painting, like the Corot on which we have just paused, is a work of the first rank. So is the glowing Diaz, "Wood Interior," one of the most intimate of the master's Fontainebleau studies. His "Boys and Dogs in Autumn Woods" is a minor piece, but very charming, quite fit to stand beside the more impressive "Wood Interior." Of the two Daubignys the "Landscape with River" is the more representative canvas, reproducing all the familiar traits of his work along the Oise, but for delicately compelling beauty we would signalize the little gray "Marine" (No. 12). It is as dainty as a Whistler, and the dark, staccato notes in it supplied by

4/20/19





Fred L. Block, William Macbeth, H. B. Kendrick, etc.

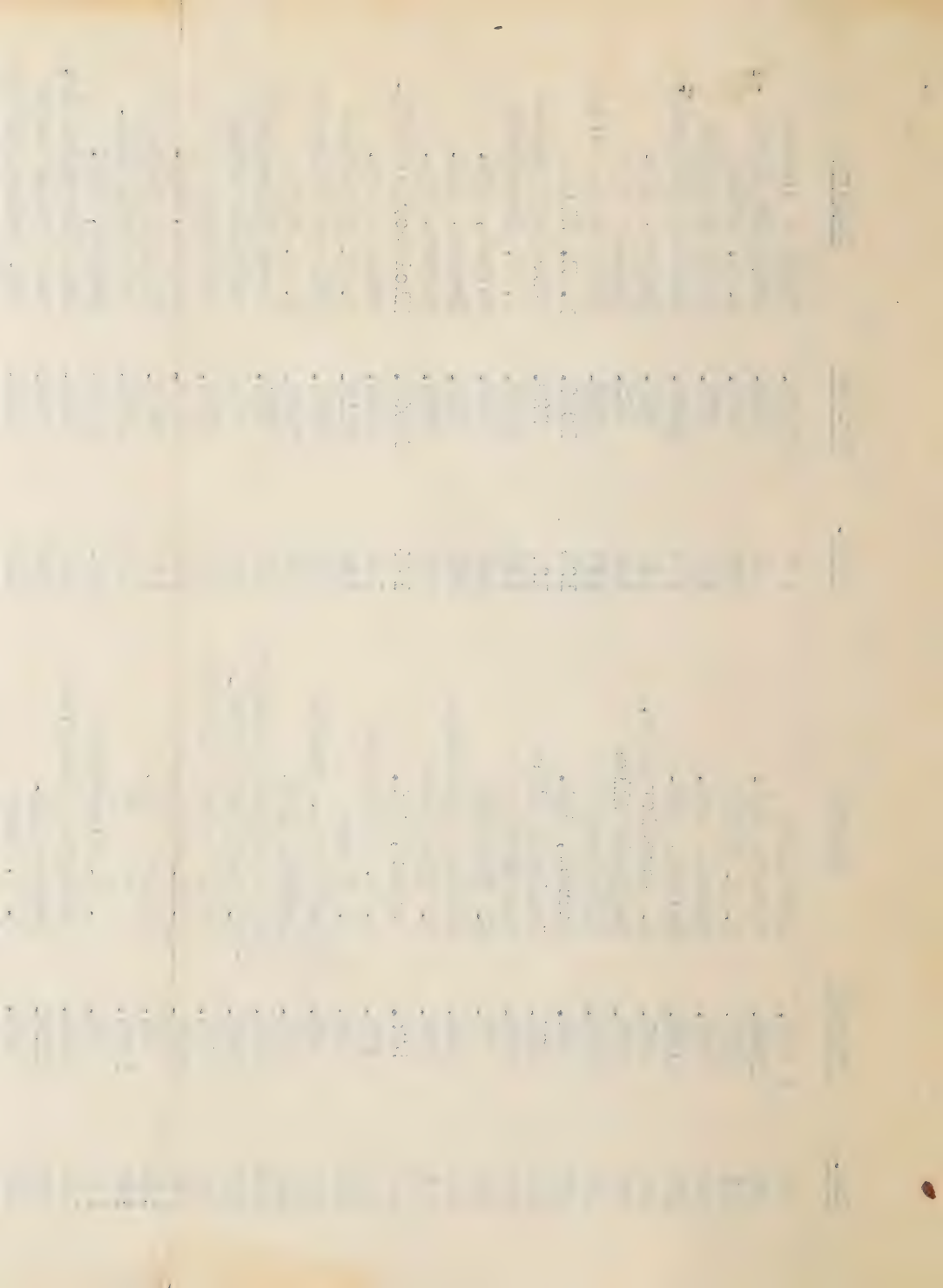
Sold at the American Art Association, April 24-25, 1912.

<u>Nos.</u>	<u>Prices</u>	<u>Buyers</u>	<u>Nos.</u>	<u>Prices</u>	<u>Buyers</u>
1	\$ 190.	<del>Bernet</del> Bernet, <i>Ag't.</i>	50.	\$ 140.	Karl Freund
2	120.	Wm. A. Burnett	51	220.	" "
3	210.	M. Trowbridge	52	100.	Major S. Knight
4	90.	August Bernet	53	450.	Karl Freund
5	10.	Dr. Riefstahl	54	135.	Wm. A. Burnett
6	400.	A. Schmoll	55	60.	C. Fliermans
7	250.	Bernet, Agt.	56	55.	Wm. A. Burnett
8	170.	Dr. Riefstahl	57	200.	Seaman, Agt.
9	210.	A. Schmoll	58	200.	F. W. Shaw
10	600.	Seaman, Agt.	59	240.	Lens Curiosity Shop
11	1000.	F. C. Bell	60	100.	G. Frank Muller
12	225.	John Levy	61	560.	A. Schmoll, Jr.
13	1450.	M. Knoedler & Co.	62	825.	Kleinberger Gall.
14	350.	" "	63	320.	E. Huntington
15	215.	S. A. Guarino	64	140.	A. J. Harlow
16	230.	A. J. Harlow	65	170.	Robert Wynn
17	170.	Seaman, Agt.	66	150.	Wm. A. Burnett
18	525.	J. D. Brown	67	210.	W. H. Williams
19	170.	John Levy	68	320.	A. D. Gumpert
20	150.	S. J. Frank	69	1150.	V. Keough
21	100.	Scott & Fowels	70	775.	Seaman, Agt.
22	625.	C. Fliermans	71	350.	C. Schoen
23	550.	C. W. Kraushar	72	2600.	John Stevenson Jr.
24	270.	A. A. Healy	73	60.	G. Frank Muller
25	525.	John Levy	74	125.	Wm. A. Burnett
26	375.	A. A. Healy	75	90.	Herbert Edge
27	320.	J. Stevenson, Jr.	76	90.	Seaman, Agt.
28	600.	Bernet, Agt.	77	325.	Leo Kaufmann
29	35.	A. Schmoll, Jr.	78	280.	Satinover Gall.
30	100.	Frank Fontana	79	790.	H. W. Lloyd
31	100.	C. J. McDonough	80	350.	McDougall Hawkes
32	130.	Clapp & Graham	81	275.	A. D. Gumpert
33	2800.	Kraushar	82	200.	W. E. Benjamin
34	1450.	John Stevenson, Jr.	83	600.	John Bosert
35	230.	Margaret H. Renick	84	1350.	Bernet, Agt.
36	275.	Durand-Ruel	86	40.	P. Thompson
37	275.	Leo Kaufmann	87	230.	Kleinberger Gall.
38	275.	Holland Galleries	88	90.	J. C. Wallaver
39	850.	J. D. Brown	89	320.	" "
40	600.	Holland Galleries	90	2500.	John Levy
41	925.	R. Sitzer	91	625.	Bernet, Agt.
42	120.	Clapp & Graham	92	575.	R. M. Riefstahl
43	425.	M. Knoedler & Co.	93	375.	S. Putman
44	1300.	Bernet, Agt.	94	1850.	Kleinberger Gall.
45	500.	Seaman, Agt.	95	1350.	" "
46	425.	Seaman, Agt.	96	1375.	C. W. Kraushar
47	200.	Robert Frères	97	330.	M. Knoedler & Co.
48	230.	Mrs. F. Wood	98	170.	E. Dennison





<u>Nos.</u>	<u>Prices</u>	<u>Buyers</u>	<u>Nos.</u>	<u>Prices</u>	<u>Buyers</u>
99	\$ 490.	John Levy	130	12100.	Clapp & Graham
100	1750.	Bernet, Art.	131	800.	Benjamin Allen
101	235.	H. C. Smith	132	175.	H. C. Smith
102	530.	Seaman, Art.	133	375.	Clapp & Graham
103	1150.	Bernet, Art.	134	2100.	Holland Galleries
104	500.	M. Knoedler & Co.	135	485.	Bernet, Art.
105	1050.	Benjamin Allen	136	625.	Holland Galleries
106	1900.	John Levy	137	750.	Holland Galleries
107	890.	Bernet, Art.	138	1000.	L. E. Ellis
108	575.	Benjamin Allen	139	320.	McDougall Hawkes
109	675.	Leo Flavin	140	1350.	C. W. Kraushaar
110	75.	W. Blackman	141	1850.	Bernet, Art.
111	450.	Holland Galleries	142	2600.	Seaman, Art.
112	300.	C. Flier	143	2200.	Bernet, Art.
113	525.	Seaman, Art.	144	60000.	Kleinberger Gall.
114	475.	C. W. Kraushaar	145	3600.	Seaman, Art.
115	130.	S. Putnam	146	1150.	C. W. Kraushaar
116	180.	Gustave J. Fuerth	147	2325.	Holland Galleries
117	800.	Bernet, Art.	148	2100.	H. C. Smith
118	1100.	Kleinberger Galleries	149	275.	Roscoe Townsend
119	1350.	H. Knecht & Son.	150	325.	Benjamin Allen
120	525.	Kleinberger Galleries	151	2700.	John Levy
121	2250.	C. W. Kraushaar	152	7000.	Bernet, Art.
122	625.	Bernet, Art.	153	2400.	Clapp & Graham
123	1000.	" "	154	1600.	Arlington Gall.
124	300.	C. W. Kraushaar	155	6000.	Bernet, Art.
125	1350.	Arlington Galleries	156	9100.	John Stearnes, Jr.
126	1550.	Seaman, Art.	157	500.	Henry Stull
127	215.	F. W. Snow	158	1125.	Mrs. Samuel Knight
128	725.	Bernet, Art.	159	500.	John A. Barnes
129	1100.	Seaman, Art.	160	3600.	M. Knoedler & Co.





boats on the horizon give an interesting piquancy to the design. There are no landscape or figure piece by Millet included, but there is a "Still Life: Vase of Flowers," which is perhaps more acceptable than anything else would be, it is so radiant a bit of painting and so fresh and unusual a souvenir of the artist. Among the several examples of Jacques there are one or two, the "Eventide" and the "Landscape with Cattle," which have, in a measure, this same quality of the unexpected. The single Rousseau is an early piece, hard and dry. Decamps and Delacroix are both present in slight but interesting pictures. "The End," by Decamps, a water color of a suicide, has the grim romanticism of a page out of Murger. The Delacroix, "Death of Polonius," is one of his Shakespearian essays, dramatic in theme, but not very dramatic in treatment. A typical "Summer Idyl," by Fantin-Latour, is to be noted. There are excellent landscapes by Harpignies, and, arriving at his period, we are confronted also by Monticelli's "Golden Autumn," which is a masterpiece; Lepine's "Street in Paris," Boudin's beautiful "Venice," and Raffaelli's crisp open air study, "On His Way." Decidedly the French school is in fine form, from the Barbizon period down.

The strongest other company among the Continental painters is composed of the modern Dutchmen. Mauve, as it happens, who ought to be resplendent in this category, makes a very modest effect indeed with his two small canvases, but the rest well sustain their national standard. Weissenbruch, Neuhuys, Kever, Israels, De Bock and Blommers all bring into the exhibition in its best estate the immemorial simplicity and sincerity of the school. There are other attractive Europeans in the list. Munkacsy, in "The Pharisee," is for once without his wonted hardness, but paints a solid, handsome figure piece. There are two good examples of Thaulow, the diabolically clever Spaniard Domingo is most adequately represented, and by his countryman, Martin Rico, there are three capital little pictures, one of which, the "River Landscape," registers his high-water mark, possessing a finer quality than belongs to the most ambitious of his glittering Venetian subjects. Last of all, among the foreign contributions, we would cite the brilliant drawing, "Arab at Prayer," by Charles Bargue. He is if anything a more polished draftsman in black and white than in color.

George Inness, heading the Americans, is represented by four landscapes, chiefly of his earlier period. There is nothing momentous in the group and there is nothing negligible. The two Wyants invite much the same comment. Blakelock's "Night of the Full Moon" is an exceptionally fine specimen, completely free from the dry

silhouetted touch which so often marks his work, a rich, dusky little landscape, romantic in sentiment and resonant in tone. The "Sunset, Venice," by William Gedney Bunce, is one of his larger, freer canvases, a sumptuous thing, an ample, energetic expression of his peculiar genius. The American pictures otherwise form a creditable but not particularly distinguished band. There are good, characteristic pictures by George H. Bogert, Henry G. Dearth, Charles H. Davis, F. W. Kost, George Hitchcock and one or two others. There are three paintings by George H. Boughton, the best of them a beguiling bit of sentiment, "Leaving Home." In their friendly, agreeable character the American paintings round out one of the best exhibitions of the year. It is an exhibition of pictures good to live with.





# Rembrandt's Painting, "John the Baptist," *N. Y. Herald Sunday April 2nd 1919* From Smith Collection, Centre of a Show

sterpiece Which Was in Hudson-  
 Fulton Exhibition Will Be  
 Sold Here.

It is natural that almost every visitor to the exhibition of paintings from the estate of the late Charles Stewart Smith, at the American Art Galleries, should proceed by the straightest of least resistance, to the "John the Baptist" of Rembrandt, which Miss Lorimer has hung with such craft that, although it is on a small wall, and with other large canvases to the west, north and south, it completely dominates the gallery where it shines. The last time it was in New York had the opportunity to see this idealized portrait of the one crying in the wilderness was at the Hudson-Fulton Exhibition of 1909. It is thought to be one of the ten earlier paintings by Rembrandt brought to this country. It is all probability the picture referred to follows in the inventory of the estate of Jan Ingels, of Amsterdam, January 7, 1654:—

In the vestibule a "St. John" by Rembrandt.  
 Among the notable owners of the painting were Lord Palmerston, W. Cecil, Duke of Devonshire, and Lord Alington. It was exhibited in the London Academy of 1856 and is No. 131 in the second volume of Dr. Bode's "Complete Works of Rembrandt," 1898.

The bust and shoulders are those of a man of great physical strength. The face is that of an intelligent peasant. There is no sign in the face of the asceticism which has been attributed to "John the Baptist" as the result of what is such a very recent tradition. As for workmanship, it shows Rembrandt in more austere mood, in fact rather as Rembrandt at the height of the things than as the maker of harmonious paint. But, be that as it may, it is one of the works of this master which are not to be forgotten. It should be an easy Rembrandt to look at every day.

One of the interesting things about the season, which is to be dispersed by Thomas B. Kirby on Thursday and Friday, that many of the pictures are represented by works which, while characteristic essentially, are unfamiliar either in subject or in treatment. The two Zeuxis done "with a difference." Gustave Courbet's "marriage" expresses a side of which is not quite indicated by any painting, even in the great show at the

Metropolitan Museum of Art. The "Still Life; Vase of Flowers," by Jean Francois Millet, will come as a complete surprise to many who are familiar with the work of that painter. Of the paintings by Charles Emile Jacque there are two which have the charm of Daumier, while a large cattle piece by Emile van Marcke has the force of Courbet in his most vigorous mood.

There is a nice little "Venice" by Boudin and a "Landscape" by John Constable. Of the Corots the finest is the "Environ-

de Ville d'Arles." The "Death of Polonius," by F. V. E. Delacroix, is small and entertaining. Of the three Gainsboroughs the most striking is a little landscape. The Monticellis are in the artist's heavier manner. A Shrayer, "The Lonely Road," is much finer than that artist's conventional works.

Among the Americans are Ralph Albert Blakelock, William Godfrey Bunce, Henry Cotton Smith, George James and Alexander H. Wyant.

# EARLY REMBRANDT SOLD FOR \$60,000

"John the Baptist" Goes to Kleinberger After Spirited Bidding, Starting at \$30,000.

BRETON'S 'CLEANERS,' \$9,100

Corot's "Environs de Ville d'Avray"  
Brings \$7,000—\$292,945 Paid  
for 160 Paintings.

John Stewart Smith's famous Rembrandt, "John the Baptist," with a long pedigree back of it, sold last evening at the Hotel Plaza under the auspices of the American Art Association, Thomas E. Kirby in the auctioneer's chair, for \$60,000, going to the Kleinberger Galleries.

"It is not often you have a chance to bid on a Rembrandt; what is your pleasure?" said Mr. Kirby in putting the picture up, and Knoedler & Co. made the first bid of \$30,000. The bids ran up quickly from that—\$35,000, \$40,000, \$41,000, then \$45,000 and ran largely in thousand dollar bids up to the selling point. There was applause when the final bid of \$60,000 was made.

The picture is of a man in the prime of life, with thick dark hair and beard, the dark brown mantle thrown open at the throat, showing the gray hair shirt beneath. It is said to be one of the ten earliest Rembrandts in this country. It has been in many famous collections, that of Lord Palmerston, the Right Hon. W. Cowper Temple, at Broadlands, and in the collection of Lord Mount Temple. It was exhibited at the Royal Academy in 1876, and in the Hudson-Fulton collection in New York in 1909. The picture is sold with others for the heirs of the Smith estate.

A large and beautiful Jules Breton, "The Gleaners," also belonging to the Smith estate, brought the second highest price of the evening, going to John Stevenson, Jr., for \$9,100. Corot's "Environs de Ville d'Avray," property of Harold Somers, went to Bernet, agent, for \$7,000, and a fine picture by William Morris Hunt, "The Rapids, Sister Islands, Niagara," from the William Macbeth estate and purchased of the artist's daughter and considered his masterpiece, went also to Bernet for \$6,000.

The pictures, which were largely those of the Smith estate, last evening brought \$156,365, making a total for the two evenings of \$292,945. A large and beautiful Van Marcke, the last number in the catalog, property of Mrs. Hilda C. Flower of New York, went to the Knoedlers for \$3,600. It was from the Jefferson collection and was sold by the American Art Association in 1906 for \$10,000.

## The Pictures and Prices.

Following are the pictures bringing the higher prices:

87—Marche en Hongrie—August von Petenkofen; Kleinberger Galleries.....	230
88—Spanish Inn—Francisco Domingo.....	320
89—The Trumpeter—Louis XIV—Meissonier; John Levy.....	2,500
90—The Message—Eduard Charlemont; Bernet, agent.....	625

91—Death of Socrates—Jugene Delacroix; Bernet, agent.....	575
92—Indian Legends—S. P. Henshaw.....	575
93—San Giorgio Magliocco—Francesco Guardi; Kleinberger Galleries.....	1,850
94—Meditation—Josef Israels; Kleinberger Galleries.....	1,350
95—Cottage Landscape with Figure—Jules Dupre; C. W. Kraushaar.....	1,375
97—Venice—Felix Ziem; Knoedler & Co.....	330
98—Arab at Prayer—Charles Bague; John Levy.....	400
99—Boys and Dogs in Autumn Woods—Diaz; Bernet, agent.....	1,750
100—Landscape—Adolph Schreyer; H. C. Smith.....	225
102—Still Life: Vase of Flowers; Millet; Seaman, agent.....	500
103—Reading the Decameron—Diaz; Bernet, agent.....	1,100
104—Cavaliers Gardant des Chevaux—Pasini; Knoedler & Co.....	800
105—Palazzo Bragaglia, Venice—Martin Rico; B. Allen.....	1,050
106—Landscape at the Waterside—Jules Dupre; John Levy.....	1,800
107—Cows in Pasture—Emile Van Marcke; Bernet, agent.....	800
108—Sheep at Rest—Troyon; B. Allen.....	3,175
109—The Bathers—Charles Joshua Chaplin; L. Elwyn.....	675
110—The Flute Player—Leloir; Walter Blackman.....	75
111—A Mountaineer—Ludwig Knauth; Holland Galleries.....	445
112—Brick Sheds near Arnheim—Jacob Maris; C. Fliermans.....	200
113—Landscape—John Constable; Seaman, agent.....	525
114—Dutch Landscape—Weissenbruch; C. W. Kraushaar.....	475
117—The Winding River: Morning—George Inness; Bernet, agent.....	600
118—Landscape with Town, by the Sea—Rousseau; Kleinberger Galleries.....	1,150
119—Autumn Landscape—George Inness; Henry Reinhardt.....	1,850
120—Marine—Jules Dupre; Kleinberger Galleries.....	525
121—Cows at Well—Van Marcke; C. W. Kraushaar.....	2,250
122—Woodland Symptom—Monticelli; Bernet, agent.....	625
123—The Lonely Road—Adolf Schreyer; Bernet, agent.....	1,000
124—Riverside Landscape—Johannes Hendrik Weissenbruch; C. W. Kraushaar.....	300
125—Landscape: Late Afternoon—Henri Harpignies; Arlington Galleries.....	1,350
126—Landscape: The Cart—Thomas Gainsborough; Seaman, agent.....	1,250
127—On His Way—Raffaelli; F. Snel.....	210
128—A Street in Paris—Stanislas Victor Edouard Lepine; Bernet, agent.....	725
129—Marine—Gustave Courbet; Seaman, agent.....	1,100
130—The White Cow—Emile Van Marcke; Clapp & Graham.....	2,100
131—Venice—Felix Ziem; B. Allen.....	800
133—Meal Time—Kever; Clapp & Graham.....	375
134—Landscape at Evening—Weissenbruch; Holland Galleries.....	2,100
135—Le Vieux Pont—Harpignies; Bernet, agent.....	485
136—Heath Scene with Peasants—James Stark; Seaman, agent.....	625
137—Landscape with Cattle—Jacques Holland Galleries.....	750
138—The Winding River—Thaulow; L. E. Ellis.....	1,000
139—Golden Autumn—Monticelli; McDougal Hawkes.....	825
140—Venice—Boudin; C. W. Kraushaar.....	1,950
141—Wood Interior, Fontainebleau: The Bagot Gatherer—Diaz; Bernet, agent.....	1,850
142—Portrait of a Young Man—Gainsborough; Seaman, agent.....	2,600
143—Portrait of Richard Brinsley Sheridan—Gainsborough; Bernet, agent.....	2,200
144—John the Baptist—Rembrandt; Kleinberger Galleries.....	60,000
145—Harvest Field at Eventide—Cazin; Seaman, agent.....	3,800
146—Peasant Girl and Cattle—Courbet; Bernet, agent.....	6,000
147—The Flag of France—de Neuville; Holland Galleries.....	2,525
148—Reconnaissance of General Ducroc—de Neuville; H. C. Smith.....	2,100
149—Leaving Home—Boughton; M. Tannenbaum.....	275
150—The End of a Maying—Boughton; B. Allen.....	325
151—Calling the Roll of Prisoners—Detmold; John Levy.....	2,700
152—Environs de Ville d'Avray—Corot; Bernet, agent.....	7,000
153—Landscape with Figures—H. Harpignies; Clapp & Graham.....	2,400
154—On the River Escaut at Evening—Clapp; Arlington Galleries.....	1,600
155—The Rapids, Sister Islands, Niagara—William Morris Hunt; Bernet, agent.....	6,000
156—The Gleaners—Jules Breton; John Stevenson, Jr.....	9,100
157—The Pharises—Munkacsy; Henry Schultheis.....	500
158—Landscape with Sheep: Twilight—Bouche; Mrs. S. Knight.....	1,125
159—After the Ball—Ducet; William A. Burnet.....	500
160—Cattle on the Plains—Van Marcke; Knoedler & Co.....	3,600



# A FANTIN-LATOUR LEADS PICTURE SALE

## "Summer Idyl" Brings \$2,800 at Auction of Collection of Late Charles S. Smith.

There were returns of \$26,580 for the eighty-four pictures, the first half of the collection of old and modern paintings belonging to the heirs of the late Charles Stewart Smith and other estates and private owners, sold under the auspices of the American Art Association at the Plaza Hotel last evening. The highest price of the evening was brought by Fantin-Latour's "Summer Idyl," three young women, including two bathers, on the shores of a lake, which went to C. W. Kraushaar for \$2,800. J. M. W. Turner's "Village in Brittany" went to J. Stevenson for \$2,600. A "Landscape" by Cazin, houses in the background, with a man loading a cart in the centre of the foreground, went to J. Stevenson for \$1,450, and "Rivière," a Ermenonville, by Corot, a grassy road between trees, went to Knoedler & Co. for \$1,450. A beautiful Van Marck "Cattle and Landscape" went to Seaman, agent, for \$1,500.

Tonight will be sold the beautiful Rembrandt "St. John," belonging to the Smith estate.

### The Pictures and Prices.

Following are pictures bringing some

6—River Landscape—Martin Rico; A. Schmoll .....	400
7—The Smiling Cardinal—Jehan Georges Vibert; Bernet, agent.....	250
10—Tete de Femme—Jean Jacques Henner; Seaman, agent.....	600
11—Poultry at Home—Charles Emile Jacque; T. Hecksher.....	950
14—In Venice—Martin Rico; M. Knoedler & Co.....	350
18—Landscape at Durham, Connecticut—George Inness; J. D. Brown.....	525
22—Evening in Holland—Weissenbruch; C. Ellermans .....	625
23—Landscape with Cattle—Théophile de Bock; C. W. Kraushaar.....	500
24—The Pensioner—Anton Mauvé; A. Augustus Healey .....	270
25—Amusing the Kitten—Albert Neuhuys; John Levy.....	525
26—The Butterfly—Blommiers; A. Augustus Healey .....	375
27—The Cavalcade—Alfred von Wieruse-Kowalski; J. Stevenson.....	320
28—The Headquarters Flag—de Neuville; Bernet, agent .....	600
37—Le Port de Rouen—Camille Pissarro; Durand-Ruel .....	275
38—On the Farm—Weissenbruch; Leo Kaufmann .....	275
39—The Home Dress Maker—Albert Neuhuys; Holland Galleries.....	850
40—Landscape with River—Daubigny; J. D. Brown.....	600
41—Bords d'une Rivière—Henri Harpignies; Holland Galleries.....	925
42—The Message—Jules Worms; Clapp & Graham.....	425
44—Eventide—Charles Emile Jacque; Knoedler & Co.....	1,300
45—The Close of Day—Charles Emile Jacque; Bernet, agent.....	500
46—Cattle and Landscape—Emile Van Marcke; Seaman, agent.....	1,500
47—Landscape; Louis Alexandre Bouche; A. Augustus Healey.....	500
53—Winter Carnival Scene—H. Van Avercamp, (attributed to); Karl Freund .....	450

61—Portrait of a Gentleman—Henry Inman; A. Schmoll .....	500
62—Portrait of George Washington James Frothingham; Kleinberger Galleries .....	825
63—Woodland Landscape—Henry Goldenfarth; E. J. Huntington.....	320
68—La Vache de la Ferrière—Julien Dupré; A. D. Gumpert.....	320
69—Cows in a Wood; V. Keough.....	1,150
70—Le Crépuscule—Jules Dupré; Seaman, Agent .....	775
71—Landscape at Nightfall—Leon Victor Dupré; E. T. Hester.....	250
77—Dutch Interior with Figures—Bernard de Hoog; Leo Kaufmann.....	325
78—Interior of a Flemish Cathedral—Pieter Neefs; the Elder; Sathover Galleries .....	280
79—Cows at the Ford—J. J. Van de Sande-Bakhuyzen; H. W. Lloyd.....	790
80—Sunset, Venice—William Gedney Bunce; T. E. Hester.....	250
81—Mid-Summer Evening, Venice—George H. Bogert; A. D. Gumpert.....	275
82—A Ceremonial Procession—Baron Henri Jean Augustin Leys; Bernet, agent .....	200
83—Flowers and Fruit—Jean Baptiste Monnoyer; John Dossert.....	600
84—Ducks and Chickens—Melchior de Honthouster; Bernet, agent.....	1,350

The sale was conducted by Thomas E. Kirby.





Charles S. Smith and Others Picture Sale  
Some 160 pictures, for the most part oils from the collections of the late Charles Stewart Smith and several estates and a few private owners, were sold at auction by Mr. Thomas E. Kirby of the American Art Association in the Plaza Ballroom, Thurs. and Fri. eve., Apr. 24 and 25 last, for a total of \$193,945—a good result, and one that rather surprised the trade and collectors.

The first session, Apr. 24, brought a total of \$36,730 for 84 numbers. The attendance was fair, the bidding not spirited and many bargains were obtained. The highest figure was \$2,800, paid by C. W. Kraushaar for "A Summer Day" by Fantin Latour. An example of Fritz Thaulow, "A Brittany Village," and a good example, brought \$2,600 from Mr. J. Stevenson.

### First Session

No.	Artist	Title	Buyer	Price
1.	Herrmann, Leo,	"The Cardinal's Refreshment," 10x7, Bernet, agt.		\$190.
2.	Berne-Bellecour,	"In the Service of His Country," 13½x8½, W. Burnett.		120
3.	Mauve, A.,	"On the Dunes," 6½x10, M. Trowbridge		210
4.	Gilbert, Alfred,	"Landscape," 9x12, Bernet, agt.		90
5.	Corot,	"Paysage," 5½x15½, Dr. Riefstahl		90
6.	Rico, M.,	"River Landscape" (Panel), 13½x9½, A. Schmoll		400
7.	Vibert,	"The Smiling Cardinal," 10½x8¾, Bernet, agt.		250
8.	Corot,	"Portrait d'une Femme," 6¾x11¾, Dr. Riefstahl		170
9.	Bonheur, Rosa,	"Fawn," 16x6¾, A. Schmoll		210
10.	Henner,	"Tete De Femme," 12x9½, Seaman, agt.		1,000
11.	Jacque,	"Poultry at Home," 14½x10¾, Bernet, agt.		1,000
12.	Daubigny, C. F.,	"Marine," 7½x16, John Levy		225
13.	Corot,	"Riviere A Ermenonville," 13¾x9, Knoedler & Co.		1,450
14.	Rico, M.,	"In Venice," 14x9¾, Knoedler & Co.		350
15.	Blakelock,	"Night of the Full Moon," 6½x13, A. Guarino		215
16.	Wyant,	"Edge of the Woods," 16x12, A. Harlow		230
17.	Davis, C. H.,	"Autumn," 12x18, Seaman, agt.		170
18.	Inness, Geo.,	"Landscape at Durham, Conn.," 12x18, J. D. Brown		525
19.	Blommers, B. J.,	"Dutch Home Life" (Watercolor), 14x19, John Levy		170
20.	Guardi, F.,	"View in Venice," 10x8, S. Frank		150
21.	Amorosi, A.,	"Portrait of Filippo Ricci," 12½x9¾, F. J. Blanck		100
22.	Weissenbruch, J. H.,	"Evening in Holland," 12½x19, C. Fliermans		625
23.	De Bock,	"Landscape with Cattle," 11x17½, C. W. Kraushaar		550
24.	Mauve, A.,	"The Pensioner," 13x17, A. A. Healy		270
25.	Neuhuys, A.,	"Amusing the Kitten" (Watercolor), 14½x18¾, A. A. Healy		375
27.	Von Wierusz-Kowalski	"The Cavalcade," 18½x8½, J. Stevenson		320
28.	De Neuville,	"The Headquarters Flag," 18x15, Bernet, agt.		600
29.	Yates, Ford,	"Landscape," 14x18, A. Schmoll		35
30.	White, John Blake,	"Sweetmeats" (Watercolor), 19½x13½, F. Fontana		100
31.	Harrison, Birge,	"Street Scene at Night," 16x20, C. J. McDonough		100
32.	McCord, G. H.,	"Winter Twilight in New England," 13x21¾, Clapp & Graham.		130
33.	Inness, Geo.,	"Sunburst, Montclair," 16½x24	Withdrawn	
34.	Fantin-Latour,	"Summer Idyl," 15½x22, C. W. Kraushaar		2,800
35.	Cazin,	"Landscape," 13x16½, J. Stevenson		1,450
36.	De Bock,	"Landscape After a Shower," 14½x22¾, M. H. Remick		230
37.	Pissarro,	"Le Port de Rouen" (Famouth), 13½x26¾, Durand-Ruel		275
38.	Weissenbruch,	"On the Farm," 15½x23½, Leo Kaufmann		275
39.	Neuhuys,	"The Home Dressmaker," 22¾x13¾, Holland Galleries		850
40.	Daubigny, C. F.,	"Landscape with River," 15x26½, J. D. Brown		600
41.	Harpignies,	"Bords D'une Riviere," 21½x17¾, Holland Galleries		925

	Ribarz, "Le Beffroi De Chateldon: Au- vergne," 18½x24, R. Sitzer	120
43.	Worms, J., "The Message," 24x19¾, Clapp and Graham	425
44.	Jacque, C. E., "Eventide," 24½x20¾, Knoedler & Co.	1,300
45.	Jacque, C. E., "The Close of Day," 26x- 22, Bernet, agt.	500
46.	Van Marcke, "Cattle and Landscape," 16½x22½, Seaman, agt.	1,500
47.	Bouché, "Landscape," 21½x28½, A. A. Healy	500
48.	McCord, G. H., "At Magnolia, Massachu- setts," 25x20, Robert Frese	200
49.	Kost, F. W., "The Driftwood Gatherer," 22x28, Mrs. F. Wood	230
50.	Heyden, G. B. (Attributed), "Street Scene in Holland," 12¾x17½, Karl Freund	140
51.	Van de Velde, A., "Winter Amusements" (Panel), 14½x20, Karl Freud	220
52.	Du Jardin, Karel (Attributed), "After the Chase," 19x24½, Major S. Knight	100
53.	Van Avercamp, H. (Attributed), "Winter Carnival Scene," 17x29, Karl Freund	450
54.	Roselli, Matteo, "Portrait of a Child of the Strozzi Family," 28x22½, W. A. Burnett	135
55.	Lelienbergh, C. (Attributed), "Land- scape," 25x31, C. Fliermans	60
56.	XVII Century, "Landscape with Fig- ures," 20½x31¾, W. A. Burnett	55
57.	Paul, Chas. Willson, "Portrait of a Lady," 26¾x21, Seaman, agt.	200
58.	Unknown, "Portrait of Madam Rachael Phillips Levy" (Oval), diameter 25½ in., F. W. Snow	200
59.	Vanderlyn, John, "Portrait of a Lady," 27x21½, Lans Shop	240
60.	Chappel, Alonzo, "Portrait of President Andrew Jackson" (Oval), 30x25, G. Frank Muller	100
61.	Inman, Henry, "Portrait of a Gentle- man," 30x25, A. Schmoll	560
62.	Frothingham, J., "Portrait of George Wash- ington," 30x25½, Kleinberger Galleries	825
63.	Dearth, Henry G., "Woodland Landscape," 16x30, E. I. Huntington	320
64.	Dougherty, Paul, "Mid-Island Gorge," 20x30, A. T. Harlow	140
65.	Dewey, Melville C., "Evening—Marshes of Essex," 25x33¾, R. Hyman	170
66.	Bogert, G. H., "The Storm," 28x36, W. A. Burnett	150
67.	Ethofer, T. J., "The Antiquarian," 38x22, W. H. Williams	210
68.	Dupré, Julien, "La Vache De La Fer- mière," 32x26, A. D. Gumpert	320
69.	Troyon, C., "Cows in a Wood," 21½x29, V. Keogh	1,150
70.	Dupré, Jules, "Le Crépuscule," 32½x40, Seaman, agt.	775
71.	Dupré, L. Victor, "Landscape at Night- fall," 24½x39, Karl Schon	350
72.	Thaulow, Fritz, "Village in Brittany," 28x36½, J. Stevenson	2,600
73.	Paradise, John, "Portrait of Bishop John Henry Hobart," 36½x28½, G. Frank Muller	60
74.	Chase, Harry, "New York Harbor," 24x- 42, W. A. Burnett	125
75.	Hitchcock, Geo., "The Dunes, Holland," 27½x46, H. Edge	90
76.	Dunlap, Wm., "Portrait of George Wash- ington," 36x28, Seaman, agt.	90
77.	De Hoog, Bernard, "Dutch Interior with Figures," 43¾x49½, Leo. Kaufmann	325
78.	Pieter Neefs The Elder, "Interior of a Flemish Cathedral," 21x32½, Satinover Galleries	280
79.	Van de Sande-Bakhuyzen, J. J., "Cows at the Ford," 30½x41½, H. W. Lloyd	790
80.	Bunce, Gedney W., "Sunset, Venice," 55½- x34¾, Seaman, agt.	350
81.	Bogert, Geo. H., "Mid-Summer Evening, Venice," 36x55, A. D. Gumpert	275
82.	Leys, Baron H. J., "Figure Composition; A Ceremonial Procession," 31½x67½, Bernet, agt.	200
83.	Monnoyer, J. B., "Flowers and Fruit," 50x66, John Bossert	600
84.	De Hondecoeter, M., "Ducks and Chickens," 40x50, Bernet, agt.	1,350
	Total	\$36,730

### Second Session

There was a large audience at the second session Fri. eve., April 25, when Rembrandt's "John the Baptist," from the Charles S. Smith estate, reproduced in the April 19 issue of the ART NEWS, was sold to the Kleinberger Galleries for \$60,000. The bidding on this picture was unusually animated. An initial bid of \$30,000 was made by Knoedler & Co., which was quickly

raised by \$5,000 bids to \$45,000, and then by sharp increases of \$1,000 to \$60,000 when the auctioneer's gavel fell.

The picture is said to be one of the ten earliest paintings by Rembrandt in this country and has been in collections of the Lord Palmerston, the Rt. Hon. W. Cowper Temple at Broadlands, the Lord Mount Temple, and has been exhibited at the Royal Academy, 1876, and at the Hudson-Fulton Exhibition, N. Y., 1909.

The second highest price of the session, \$9,100, was paid by Mr. John Stevenson, Jr., for "The Gleaners," by Jules Adolphe Breton, a large canvas, (40 3/4 in. h. x 31 in. w.), purchased by the owner from the late Samuel P. Avery, Sr., and also reproduced in the ART NEWS of April 19. "Environs de Ville D'Avray," by Corot, (20 1/2 in. h. x 33 3/4 in l.), the property of Mr. Harold Somers, went to Bernet, agent, for \$7,000. "The Rapids, Sister Islands, Niagara," by William Morris Hunt, (30 in. h. x 42 in. l.), considered the artist's masterpiece, the property of the estate of the late William Macbeth, who purchased it from the daughter of the artist, was bought by Mr. Bernet, agent, for \$6,000.

The 76 paintings sold at the session, the majority of which, including the Rembrandt, came from the Smith estate, brought a total of \$156,315, making a grand total of \$193,045 for both sessions.

No.	Artist	Title	Buyer	Price
85.	De Cuivillon, R.	"The Pet Dove" (watercolor), 10 1/4 x 7 1/4, J. C. Williver		\$20
86.	Lessi, Tito	"Monks Chanting" (watercolor), 11 1/2 x 7 1/2, P. Thompson		40
87.	Von Pettenkofen, A.	"Marché en Hongrie," 5 1/2 x 9, Kleinberger Galleries		230
88.	Domingo, F.	"Portrait of an Old Man," 7 1/4 x 5 1/4, J. C. Williver		90
89.	Domingo, F.	"Spanish Inn," 7 1/2 x 6, J. C. Williver		320
90.	Meissonier, J. L. E.	"The Trumpeter: Louis XIII," 9 1/2 x 7 1/4, John Levy		2,500
91.	Charlemont, E.	"The Message," 9 x 7 1/2 Bernet, agt.		625
92.	Delacroix, "Death of Polonius," 10 3/4 x 7 3/4, Mr. Riefstahl			575
93.	Jacque, "Ducks," 5 3/4 x 8 3/4, S. Putnam			375
94.	Guardi, F.	"San Giorgio Maggiore," 9 x 6 1/2, Kleinberger Galleries		1,850
95.	Israels, J.	"Meditation," 8 3/4 x 11 1/4, Kleinberger Galleries		1,350
96.	Dupré, Jules	"Cottage Landscape With Figure," 8 x 12 3/4, C. W. Kraushaar		1,375
97.	Ziem, Felix	"Venice" (watercolor), 8 1/2 x 12, Knoedler & Co.		330
98.	De Camps, A. G.	"The End," 7 1/2 x 11 1/2, E. Denison		170
99.	Bargue, Chas.	"Arab at Prayer" (black and white crayon drawing), 12 x 8, John Levy		400
100.	Diaz, "Boys and Dogs in Autumn Woods," 9 1/2 x 12 1/2, Bernet, agt.			1,750
101.	Achenbach, A.	"Seascape, 12 x 16 3/4, H. C. Smith		225
102.	Millet, J. F.	"Still Life, Vase of Flowers," 13 3/4 x 11 3/4, Seaman, agt.		500
103.	Diaz, "Reading the Decameron," 16 x 13, Bernet, agt.			1,100
104.	Pasini, A.	"Cavaliers Gardant Des Chevaux," 14 x 10 3/4, Knoedler & Co.		800
105.	Rico, Martin	"Palazzo Bragadin, Venice," 13 3/4 x 8 1/2, B. Allen		1,050
106.	Dupré, Jules	"Landscape at the Waterside," 9 3/4 x 12 3/4, John Levy		1,800
107.	Van Marcke, E.	"Cows in Pasture," 9 1/4 x 12 3/4, Bernet, agt.		800
108.	Troyon, C.	"Sheep at Rest," 10 1/2 x 8 3/4, B. Allen		575
109.	Chaplin, C. J.	"The Bather," 16 x 10, L. Elwyn		675
110.	Leloir, L. A.	"The Flute Player" watercolor, 13 3/4 x 9 1/2, Walter Blackman		75
111.	Knaus, L.	"A Mountaineer," 16 3/4 x 10 3/4, Holland Galleries		450
112.	Maris, J.	"Bricksheds Near Arnheim," 6 1/2 x 15 1/2, C. Fliermans		200

113.	Constable, J., "Landscape," 10¼x14, Seaman, agt.	525
114.	Weissenbruch, J. H., "Dutch Landscape," 10½x14¼, C. W. Kraushaar	475
115.	Boughton, Geo. H., "Daughter of the Knickerbocker," 14x8½, S. Putnam	190
116.	Wyant, A. H., "Moonlight," 12x16, G. Fuerth	160
117.	Inness, "The Winding River, Morning," 11x16¼, Bernet, agt.	600
118.	Rousseau, Theo., "Landscape With Town by the Sea," 9¼x16, Kleinberger Galleries	1,150
119.	Inness, "Autumn Landscape," 12x18, Henry Reinhardt	1,850
120.	Dupré, Jules, "Marine," 11¼x10½, Kleinberger Galleries	525
121.	Van Marcke, E., "Cows at the Well," 13½x17¾, C. W. Kraushaar	2,250
122.	Monticelli, A., "Woodland Symphony," 15x18, Bernet, agt.	625
123.	Schreyer, Adolf, "The Lonely Road," 16¼x29, Bernet, agt.	1,000
124.	Weissenbruch, J. H., "Riverside Landscape," 11½x17¾, C. W. Kraushaar	300
125.	Harpignies, H., "Landscape; Late Afternoon," 12½x15, Arlington Galleries	1,350
126.	Gainsborough, "Landscape, the Cart," 13½x18, Seaman, agt.	1,250
127.	Raffaelli, J. F., "On His Way," 15½x18½, F. Snow	210
128.	Lépine, S. V. E., "A Street in Paris," 15x18, Bernet, agt.	725
129.	Courbet, Gustave, "Marine," 15x21¾, Seaman, agt.	1,100
130.	Van Marcke, E., "The White Cow," 15¾x19¼, Clapp & Graham	2,100
131.	Ziem, Felix, "Venice," 15½x22½, B. Allen	800
132.	Vibert, J. G., "Caught in a Storm" (watercolor), 21x14½, H. C. Smith	175
133.	Kever, J. S. H., "Meal Time," 22½x19½, Clapp & Graham	375
134.	Weissenbruch, J. H., "Landscape at Evening," 20x15¼, Holland Galleries	2,100
135.	Harpignies, H., "Un Vieux Pont," 17½x12, Bernet, agt.	485
136.	Stark, James, "Heath Scene With Peasants, 16¼x22¾, Seaman, agt.	625
137.	Jacque, Chas. E., "Landscape With Cattle," 16½x24¼, Holland Galleries	750
138.	Thaulow, Fritz, "The Winding River," 15x22, L. E. Ellis	1,000
139.	Monticelli, A., "Golden Autumn," 19¾x21¼, McDougal Hawkes	320
140.	Boudin, L. E., "Venice," 18½x25¾, C. W. Kraushaar	1,950
141.	Diaz, "Wood Interior, Fontainebleau, the Fagot Gatherer," 23x18¾, Bernet, agt.	1,850
142.	Gainsborough, "Portrait, a Young Man," 17x13½, Seaman, agt.	2,600
143.	Gainsborough, "Portrait, Richard Brinsley Sheridan," 23x19½, Bernet, agt.	2,200
144.	Rembrandt, "John the Baptist," oval, 25½x19½, Kleinberger Galleries	60,000
145.	Cazin, J. C., "Harvest Field at Eventide," 20x23¾, Seaman, agt.	3,600
146.	Courbet, G., "Peasant Girl and Cattle," 20x24, C. W. Kraushaar	1,150
147.	De Neuville, A. M., "The Flag of Truce," 23¾x29½, Holland Galleries	2,525
148.	De Neuville, A. M., "Reconnaissance de General Ducrot," 22½x29¾, H. C. Smith	2,100
149.	Boughton, G. H., "Leaving Home," 30x25, M. Tannenbaum	275
150.	Boughton, G. H., "The End of a 'Maying,'" 31x25, B. Allen	325
151.	Detaillé, E., "Calling the Roll of Prisoners," 21½x33, John Levy	2,700
152.	Corot, "Environs de Ville D'Avray," 20½x33¾, Bernet, agt.	7,000
153.	Harpignies, "Landscape With Figures," 22¾x32, Clapp & Graham	2,400
154.	Clays, P. J., "On the River Escaut, Evening," 23½x35½, Arlington Galleries	1,600
155.	Hunt, Wm. M., "The Rapids, Sister Islands, Niagara," 30x42, Bernet, agt.	6,000
156.	Breton, J. A., "The Gleaners," 40¾x31, John Stevenson, Jr.	9,100
157.	Munkacsy, M. De, "The Pharisee," 47½x34¾, Henry Schultheis	500
158.	Bouché, L. A., "Landscape with Sheep, "Twilight," 19x46, Mrs. S. Knight	1,125
159.	Doucet, H. L., "After the Ball," 55x37¾, Wm. A. Burlett	500
160.	Van Marcke, E., "Cattle on the Plains," 56x79, Knoedler & Co.	3,600
Total		\$156,315
First session		36,730
Grand total		\$193,045



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AT THE AMERICAN ART GALLERIES  
MADISON SQUARE SOUTH, NEW YORK

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1919





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2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

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Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

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The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

AMERICAN ART ASSOCIATION,  
American Art Galleries,  
Madison Square South.



# CATALOGUE



# FIRST EVENING'S SALE

THURSDAY, APRIL 24, 1919

IN THE GRAND BALLROOM OF  
THE PLAZA

FIFTH AVENUE, FIFTY-EIGHT TO FIFTY-NINTH STREET

BEGINNING AT 8.15 O'CLOCK

---

LEO HERRMANN

FRENCH: 1838—1907

## 1—THE CARDINAL'S REFRESHMENT

*Height, 10 inches; width, 7 inches*

FULL-LENGTH figure of a gray-haired cardinal in flowing robes and skull-cap, seated in a high-backed chair upholstered in dark crimson, partaking of a hot beverage from a white coffee cup, the remainder of his refreshment service at hand on a table with a green covering. He is in profile to the right. Floor covering a brilliant Oriental rug; background dark.

*Signed at the upper right, LEO HERRMANN.*

*From the William Schaus Galleries.*

*Property of MR. H. S. WAITE.*

190  
✓  
Bernst, Sept.



120  
Am. A. Burnett

PROSPER ÉTIENNE BERNE-BELLECOUR

FRENCH: 1838—1910

2—IN THE SERVICE OF HIS COUNTRY

Height, 13½ inches; width, 8½ inches

FULL-LENGTH portrait of a French soldier, in profile to the right, standing in a passageway between sombre gray buildings, reading the *affiches* upon a wall. Red cap and trousers, blue jacket, and heavy, baggy boots with spurs; white gloves held in his right hand behind his hip, and left hand extended in front of him, resting on the hilt of his sword. Back of him the passage mounts by low broad steps, beyond which the walls lighten to a creamy-pink.

Signed at the lower left, E. BERNE-BELLECOUR.

Property of Mr. I. OLCOTT RHINES, New York.

210  
ANTON MAUVE

DUTCH: 1838—1888

3—ON THE DUNES

Height, 6½ inches; length, 10 inches

THIS little study was made at Laren, Holland, near the seashore, where the light-green marsh grass grows up in patches through the white sand. It was, with the addition of a flock of sheep in the foreground, used as the motive of a large oil painting, an important work now owned by E. B. Greenshields, Esq., Montreal, Canada.

Signed at the right, A. MAUVE.

From the Joseph Jefferson Collection, 1906. - 8 - \$600 - H. S. Flower

Property of Mrs. HILDA C. FLOWER, New York.

Troubridge

90

ALFRED GILBERT

ENGLISH: 1854—

Bernet, Agt.

4—LANDSCAPE

Height, 9 inches; length, 12 inches

AUTUMN scene. A pool in the center foreground. A man drives his cattle along the track to the right in the middle distance. Night coming on.

Signed, A. GILBERT, 1880, ENGLAND.

Property of the Estate of HUMPHREY B. KENDRICK, of Boston.

90

JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796—1875

5—PAYSAGE

Height,  $5\frac{1}{4}$  inches; length,  $15\frac{3}{4}$  inches

HILLS at either hand slope gently to the center of the picture, that on the left wooded, the incline on the right showing but two scrub trees, its ground outline broken by a rock. Over the central hollow the eye ranges across a broad valley to distant hills against a creamy-gray sky.

Signed at the lower left, C. COROT.

From Messrs. Durand-Ruel, Paris, 1913.

Property of Mr. CHARLES V. WHEELER, Washington, D. C.



MARTIN RICO

SPANISH: 1850—1908

6—RIVER LANDSCAPE

(Panel)

Height,  $13\frac{3}{4}$  inches; width,  $9\frac{3}{4}$  inches

TALL, slender poplar trees skirt the farther border of a narrow river, which, entering the picture in the foreground, turns to the right and out of sight in the middle distance, its silvery surface tinged with color. A boat is moored to the grassy bank, and a young woman lies on the green near it.

Signed at the lower left, Rico.

Purchased from Estate of Brayton Ives, 1916. 72- \$350- R. S. Lundenning

Property of a Private Owner.

MAK 3091- Bought F. Rutlinger Paris 1880. Dec. 1880 xxx

Sold Nov 7<sup>th</sup> 1881- \$500 -

A. Schmoll Jr.



250  
✓

JEHAN GEORGES VIBERT

FRENCH: 1840—1902

7—THE SMILING CARDINAL

*Height, 10¼ inches; width, 8¾ inches*

*net, Agt.*

HALF-LENGTH portrait of a cardinal, in profile to the left, observed walking, or standing, on a terrace overlooking a blue sea, the tops of garden shrubbery seen above the balustrades both in front of and behind him. He is smiling happily, and the day is fair with a blue sky veiled in white. He has thick dark hair and eyebrows, and wears a skull-cap.

*Signed at the right, J. G. VIBERT.*

*Property of MR. H. S. WAITE.*

70 7 Ref 50 ✓

JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796—1875

8—PORTRAIT DE FEMME

*Height, 6¾ inches; length, 11¾ inches*

FULL-LENGTH standing figure (the feet not appearing) of a tall and rather slender young woman in black, with deep white collar, wearing a black hat adorned with a single gray feather. Left hand resting on hip, and right hand tucked into her waist, she looks squarely at the spectator, light from the right mottling her features with transparent shadows.

*From Messrs. Durand-Ruel, Paris, 1913.*

*Property of MR. CHARLES V. WHEELER, Washington, D. C.*

210

*a. Schmoll Jr.*

ROSA BONHEUR

FRENCH: 1822—1899

9—FAWN

*Height, 13 inches; width, 6 $\frac{3}{4}$  inches*

AN animal picture and a landscape in one; the details of an attractive landscape being completed, while taking their place as a natural background for a once wild animal, semi-accustomed to civilization. A fawn, well grown and timid, stands in a field of yellowish-green grass and yellow, white and red wild flowers, on the flat bank of a winding river, the farther shore of which is thickly wooded. The animal is head on to the observer, turned slightly toward the left, and its body is seen in fine foreshortening; with ears erect it looks the observer full in the face. Its coat is a deep rich brown. Through the trees are glimmerings of a late afternoon sky.

*Signed at the lower right, ROSA BONHEUR. On back the seal: VENTE  
BONHEUR.*

*Property of the Estate of F. L. BLOCK, Peoria, Illinois.*







JEAN JACQUES HENNER

FRENCH: 1829—1905

10—*TÊTE DE FEMME*

*Height, 12 inches; width, 9½ inches*

Bust portrait of a young woman in profile to the left, a broad light on her creamy-white skin of face and breast, a tinge of rose appearing where transparent shadow bathes a part of her cheek. Her deep Titian hair is in large part concealed by a scarlet headdress, and her waist of turquoise-green has dark drapery about the shoulders.

*Signed at left, before the breast, J. J. HENNER.*

*Purchased from C. W. Kraushaar, New York.*

*Property of MR. JOSEPH F. FLANAGAN, Boston.*

6000  
Seaman, Aug.  
✓ Jan

X

250  
1000  
Feb. Ball  
11—  
CH. JACQUE

FRENCH: 1813—1894

11—POULTRY AT HOME

Height,  $14\frac{1}{4}$  inches; width,  $10\frac{3}{4}$  inches

THE corner of a farmyard in a soft, almost a filtered light, with loosely scattered golden straw mellowing the ground, and a robust vine or sapling tree supplying a green note against the cool gray and warm creamy walls of adjacent buildings. At a corner of the walls a stone well niche, and a mellow brown bucket on the curb; chickens perch on an adjoining trough, and on the ground below are hens under the dominion of an aggressive game rooster.

*Signed at the lower left, CH. JACQUE.*

*From the collection of the late M. Janssens, Brussels, 1906.*

*Purchased from Theodore C. Noé, New York.*

*Property of MRS. HILDA C. FLOWER, New York.*

10-14-15

225 J. L. Block

CHARLES FRANÇOIS DAUBIGNY

FRENCH: 1817—1878

12—*MARINE*

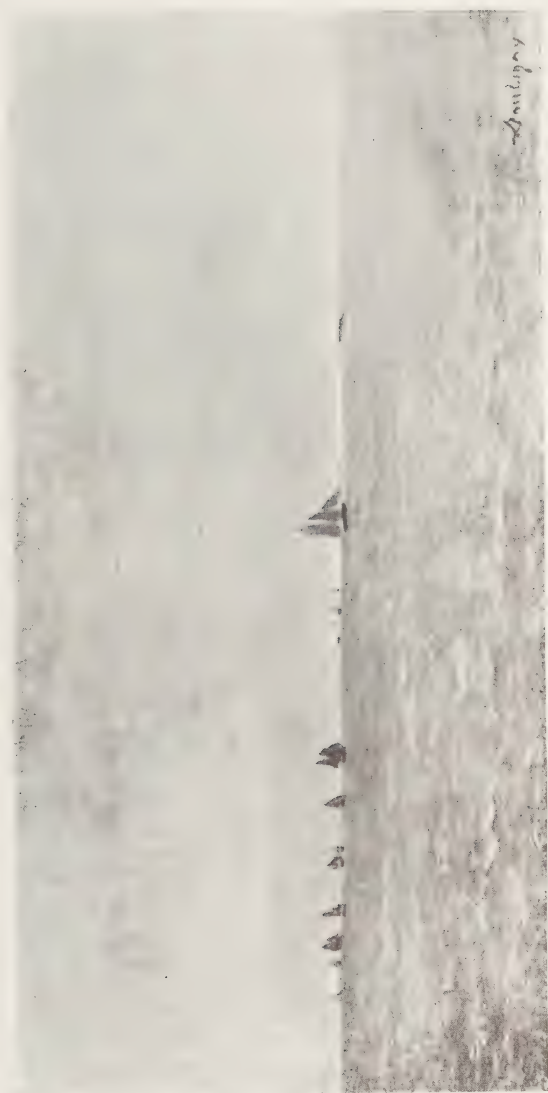
*Height, 7 $\frac{3}{4}$  inches; length, 16 inches*

THE sea, in gentle motion and grayish in tone, occupies nearly half the picture, the far horizon line broken only by the numerous sail of a fishing fleet, far flung and varied, the more numerous sails, gray against the light, and more distant ones glistening a creamy-white as they catch slants of light. Sky a vaporous veil of soft grayish notes with tinges of mauve, before a delicate low-toned blue.

*Signed at the lower right, DAUBIGNY. On back the stamp: VENTE  
DAUBIGNY.*

*Property of the Estate of F. L. BLOCK, Peoria, Illinois.*





July 1882



JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796—1875

13—RIVIÈRE À ERMENONVILLE

Height,  $13\frac{3}{4}$  inches; width, 9 inches

A SPOT, recess, a nook—a sylvan retreat—not too far shut away from placid rural life, such as Corot loved. At right and left, in middle distance, a screen of trees with dense foliage, interrupted by a midway passage, through which the light of a pale turquoise sky veiled in white throws reflections on a bit of a vegetation-clogged stream. At left, on the edge of the opening, an outstanding sapling with a modicum of feathery leafage.

*Signed at the lower left, COROT.*

*Collection of M. David of Agen, Lot et Garonne.*

*From Arnold & Tripp, Paris.*

*From Arthur Tooth & Sons, London, 1917.*

*Property of the Estate of F. L. BLOCK, Peoria, Illinois.*

white  
350  
MARTIN RICO

SPANISH: 1850—1908

14—IN VENICE

*Good subject ✓*  
Height, 14 inches; width, 9¼ inches

IN brilliant sunshine, the top of a grayish palace, with two chimneys, rises against a clear azure sky, a Campanile in the background, and the lower palace wall purpled by a shadow which also falls upon the corner of a canal bridge abutting upon the palace. In the canal in the foreground, a man, woman and child in a sandola, the man fishing and the infant greatly interested. A lady in red watches them from the balustrade of a wall containing a shrine, and in the garden back of her are green trees and blossoming flowers.

*Signed at right, on garden wall, RICO.*

*Property of Mr. H. S. WAITE.*

215  
RALPH ALBERT BLAKELOCK, N.A.

AMERICAN: 1847—

*R. Blakelock*  
15—NIGHT OF THE FULL MOON *dark*

Height, 6½ inches; length, 13 inches

A SCENE in the Great West of the roving red man, his presence only intimated in the shadowed vision of two neighboring teepees set up in the shelter of trees at the left, in the middle distance. The trees, outskirts of a wood, come to an end beyond the center of the composition, giving a view, over wild land, of the full moon in a sky of golden vapor, its reflection shimmering in a bit of a stream in the foreground. To right, a higher bank and short trees.

*Signed at the lower left, R. A. BLAKELOCK.*

*Purchased direct from the Artist.*

*Property of a Private Owner.*

ALEXANDER H. WYANT, N.A.

AMERICAN: 1836—1892

16—EDGE OF THE WOODS

Height, 16 inches; width, 12 inches

A CANVAS declaring throughout its surface a sub-title, "Harmony in Greens and Grays." Woods in the middle distance terminate at the left under the edge of soft grayish clouds, and an outpost of twin saplings blasted to leafless gray cuts the center of the composition, with aspiring tops reaching to the limit of view. At right a low hill of wild indeterminate brush, with a horizon of light gray and faint blue. A rill from a woodland spring broadens in the open foreground, rippling in grayish notes in the soft diffusive light.

Signed at the lower right, A. H. WYANT.

Property of the Estate of F. L. BLOCK, Peoria, Illinois.

CHARLES HAROLD DAVIS, N.A.

AMERICAN: 1856—

17—AUTUMN

Height, 12 inches; length, 18 inches

At left the edge of a second-growth wood, with a few brown leaves visible, and bare-limbed outposts which stand in a rolling foreground of deep grass, green and brown. Across the middle distance a stream cuts the fields, and the brown woods continue in the background under a light gray sky.

Signed at the lower left, C. H. DAVIS, 1884.

Property of a Private Owner.





GEORGE INNESS, N.A.

AMERICAN: 1825—1894

18—*LANDSCAPE AT DURHAM,*  
*CONNECTICUT*

Height, 12 inches; length, 18 inches

STURDY low-branching trees in full foliage rise above the limits of the picture in the middle distance, along the border of a green sward filling the foreground. A low green field beyond is in brighter light, as are trees in mass in the distance.

A paster on the stretcher gives the place name, and the date 1879.

*Signed at the lower right, G. INNESS.*

From the Mrs. George Inness Sale, February, 1904, No. 27.—\$100—

Purchased from George H. Ainslie, New York.

Property of Mr. JOHN EMMANS, New York.

C 14923—On consignment from H. B. Volffe July 24<sup>th</sup> 1918—To net \$RSX—  
asking Price \$ASXX—  
Taken away by owner Sept 20/1918—



BERNARDUS JOHANNES BLOMMERS

DUTCH: 1845—1914

19—*DUTCH HOME LIFE*

(Water Color)

*Height, 14 inches; length, 19 inches*

A SHELTERED courtyard in a grayish light, with a brilliant light streaming in through a window at the left, before which old folk are gathered at table; to them comes a white-capped peasant woman carrying a steaming dish. At left a cart, and under an adjoining shed in the background several horses.

*Signed at the lower right, BLOMMERS.*

*Property of MR. JOHN EMMANS, New York.*

150  
J. Frank

FRANCESCO GUARDI

VENETIAN: 1721—1793

20—VIEW IN VENICE

sw

*Height, 10 inches; width, 8 inches*

FIGURES are on the quay, on which is a column surmounted by a statue. On the right is the canal. Buildings in the left background, and a church in the right.

*Property of the Estate of HUMPHREY B. KENDRICK, of Boston.*

100 See 100 -

ANTONIO AMOROSI

ITALIAN: 1660—1736

21—PORTRAIT OF FILIPPO RICCI

*Height, 12½ inches; width, 9¾ inches*

SMALL boy, seen at bust length, in a blue dress with white linen under-garment. Across his shoulders is a gold chain with a locket. In his right hand a ripe apple.

*Property of the Estate of HUMPHREY B. KENDRICK, of Boston.*

✓ 625 *Flanagan*  
**JOHANNES HENDRIK WEISSENBRUCH**

DUTCH: 1824—1903

**22—EVENING IN HOLLAND**

*Height, 12½ inches; length, 19 inches*

DAY has departed, a few strata of white cloud near the horizon intensifying the darkness descending over an indefinite skyline of hills and buildings. On the nearer side of these there appear in the gloaming the forms of boats in a stream, with lights, and on the left two pedestrians on a flat green bank.

*Signed at the lower left, J. H. WEISSENBRUCH.*

*Purchased from C. W. Kraushaar, New York.*

*Property of MR. JOSEPH F. FLANAGAN, Boston.*

550 ✓ *Kraushaar*  
**THÉOPHILE DE BOCK**

DUTCH: 1850—1904

**23—LANDSCAPE WITH CATTLE**

*Height, 11 inches; length, 17½ inches*

FLAT meadows of the Low Countries are a soft moist green on the right, in sunshine which gilds the tops of trees turning autumnward, and in the foreground a stream shares the light reflections of the sky, and the shadows of reeds and a dense wood which border it on the left. Two cows are standing in the shade, in the water.

*Signed at the lower right, TH. DE BOCK.*

*Purchased from C. W. Kraushaar, New York.*

*Property of MR. JOSEPH F. FLANAGAN, Boston.*

*Good composition*



## ANTON MAUVE

DUTCH: 1838—1888

### 24—THE PENSIONER

Height, 13 inches; length, 17 inches

270  
2. Healy

An old white farm-horse stands near a fence. The sunlight strikes upon the animal from the upper right, a line of trees extends across the picture at the horizon, and on the right is a suggestion of farm buildings overhung by trees. This picture, which was named by Mr. Jefferson "The Pensioner," appealed strongly to his love of animals, and he often spoke of it as an example of exalted sentiment and poetical rendering of a subject which, if otherwise treated, would be commonplace.

Signed at the right, A. MAUVE.

From the Joseph Jefferson Collection, 1906. -11- \$800 + S.S. Flower

Property of Mrs. HILDA C. FLOWER, New York.

## ALBERT NEUHUYS

DUTCH: 1844—

### 25—AMUSING THE KITTEN

(Water Color)

Height, 13½ inches; length, 16¼ inches

525  
John Henry

A SPACIOUS cottage interior, the walls a bluish-smoky gray, the floor in commingled hues of pinkish tile, opens to the eye in a light that is full and strong though indirect about the center of the room, where a stout peasant woman is seated at her mending. In front of her a small girl in long skirts and a white Dutch cap, seated facing the right, is holding a string of yarn with which a kitten is playing.

Signed at the lower right, ALB. NEUHUYS.

Purchased from the William Schaus Galleries, New York.

Property of Mrs. HILDA C. FLOWER, New York.

CH345. On consignment from Mrs. S.S. Flower Feb 1914 - Returned to A.A.A. April 1914  
Asking Price \$4000 +

375  
A.A. Healy  
BERNARDUS JOHANNES BLOMMERS

DUTCH: 1845—

26—*THE BUTTERFLY*

(Water Color)

*Height, 14½ inches; length, 18¾ inches*

In a charming cottage interior, of humble station and quiet grayish tones, a young mother and two children appear at a table beside a window which gives upon a green garden. The mother, seated back to the spectator, is seen less than in profile, sewing. Her young hopeful son, having caught a butterfly, shows it to the happy youngest of the family, who, golden-haired and bare-foot, is seated on the table.

*Signed at the lower left, BLOMMERS.*

*Purchased from the William Schaus Galleries, New York.*

*Property of Mrs. HILDA C. FLOWER, New York.*

320  
John Sterenson Jr.  
ALFRED VON WIERUSZ-KOWALSKI

POLISH: 1849—

27—*THE CAVALCADE*

*Height, 18½ inches; width, 8½ inches*

In the foreground coming at a good clip is a horseman in the native costume of a country of Eastern Europe, probably Poland or Hungary, mounted on a snorting gray, its neck encircled with bells. His picturesque costume is full of color and in his hat is a peacock-feather cockade. He has turned in his saddle, his face being seen in profile, and behind him come other horsemen, laden with flowers.

*Signed at the lower right, A. WIERUSZ-KOWALSKI.*

*From Messrs. Goupil & Co.*

*Property of Mr. H. S. WAITE.*



*Berny, Aft.*

## ALPHONSE DE NEUVILLE

FRENCH: 1836—1885

### 28—THE HEADQUARTERS FLAG

*Height, 18 inches; width, 15 inches*

A BUGLER, mounted on a dark-brown horse, holds in his left hand, with the staff resting on the ground, a small blue and white flag, which apparently is the one which marks the headquarters of a commanding officer. In the distance are seen the flash of guns and, here and there, the shadowy forms of men in the clouds of smoke.

*Bought Allied. Noel June 96 - No 13xx1*  
Signed at the left, A. DE NEUVILLE. 1882.

8085- Purchased from M. Knoedler & Co., Paris, 1896. *8ARXX*  
From the J. W. Kauffman Collection, 1905. - *#46 - 8MAXX - J.S. Flower*  
Property of Mrs. HILDA C. FLOWER, New York.

35  
FORD YATES

BORN 1863

A. Schwoll Jr.

29—LANDSCAPE

*Height, 14 inches; length, 18 inches*

A WOMAN and a child pass along toward the left through a green meadow. Trees beyond.

*Property of the Estate of HUMPHREY B. KENDRICK, of Boston.*

JOHN BLAKE WHITE

AMERICAN: 1781—1859

30—"SWEETMEATS"

(Water Color)

Frank Fontana

*Height, 19½ inches; width, 13¼ inches*

SMALL full-length figure of a little girl in a large mantle edged with fur and seated in a chair.

*Signed with the monogram and dated in the right foreground.*

*Property of the Estate of HUMPHREY B. KENDRICK, of Boston.*

LOWELL BIRGE HARRISON, N.A.

AMERICAN: 1854—

L. J. McDonough

31—STREET SCENE AT NIGHT

*Height, 16 inches; length, 20 inches*

RAINY weather; and little traffic. The lights are lit in the town hall in the right distance.

*Signed, HARRISON, in the right foreground.*

*Property of the Estate of HUMPHREY B. KENDRICK, of Boston.*



30  
pp x Graham  
GEORGE HERBERT McCORD, A.N.A.

AMERICAN: 1848—1909

32—A WINTER TWILIGHT  
IN NEW ENGLAND

Height, 13 inches; length,  $21\frac{3}{4}$  inches

SNOW covers the ground, with the taller brown herbage projecting above it, and on a frozen shallow stream are two small boys with a sled. On either shore are trees still retaining their late fall foliage, and at the left a light glows red in a cottage window, near a square-towered church. Over background mountains is a pale afterglow of sunset, and higher up the white crescent of the new moon.

Signed at the lower left, HERBERT McCORD, '78.

Property of Mr. H. S. WAITE.

GEORGE INNESS, N.A.

AMERICAN: 1825—1894

33—SUNBURST, MONTCLAIR

Height,  $16\frac{1}{4}$  inches; length, 24 inches

BROAD green meadows, lush and flat, reach from foreground to distant homes set within a purlieu of noble trees; the foreground is in soft shadow. The middle-ground and distance are lighted by a burst of sunshine, on a summer day, with gray rain clouds mingling with billows of white cumuli in a pale turquoise sky. Dense trees on the right of the foreground rise in mass beyond the picture, their foliage dark; sheep and lambs graze and rest in the shadow, and toward the middle distance a penumbral figure appears on the border line of the sunlight.

Signed at the lower right, G. INNESS.

Property of Mr. CHARLES V. WHEELER, Washington, D. C.



## HENRI FANTIN-LATOURE

FRENCH: 1836—1905

### 34—*SUMMER IDYL*

*Height, 15¼ inches; length, 22 inches*

THREE young women have come, hatless, to a sequestered nook on the wooded shore of a small lake, and are seen dimly in the soft shadows of their quiet retreat. One, *demi-nue*, is observed in back view, seated on the low shore, and sitting on the grass behind her, higher up the bank, a companion in a red gown is facing the spectator. A third girl appears to be preparing for a swim, within screening shrubbery behind a tree.

*Signed at the lower right, FANTIN.*

*Purchased from C. W. Kraushaar, New York.*

*Property of MR. JOSEPH F. FIANAGAN, Boston.*

TRANSLATION

14 May, 1919.

Equihen-par-Outreau

Dear Friend:--

I just received the parcel sent Catalogue. I thank you for it very much, of the Cazen, of which I had no reproduction, but which I knew well, and also the one of the "Sand-pit", was particularly a pleasant souvenir to me, it was a spot where we all pleased ourselves in 1881, it is a beautiful painting representing the sand-hills near the forest of Boulogne at the village of Neufchâtel, Pas-de-Calais not far from Equihen.

The other painting represents the plains of Reclouses at the time of the cultivations and haymaking time.

I also received your letter of April 12th. I am delighted with what you tell me, everything will go well, and we will correspond with you about the large paintings.

I will write to you again more at length, and will speak of what I contemplate doing with my sculptures when finished.

I send to you, also Mrs. Knoedler, my best regards of friendship.

(Signed) Marie Cazin

I propose soon coming to Paris to have my eyes treated, and will see Mr. Hansen. The affairs of inheritance are not as yet adjusted.





TRANSLATION.

Equihen-par-Outrean  
Pas-de-Calais.

Thursday, 15 May, 1919.

Dear Friend:-

I just received your last letter. Referring to the paintings of J. C. Casin, which are reproduced in the catalogue, "Stewart Smith", I add this line to the letter I wrote to you yesterday, 14 May, to assure you that the painting No. 35 of the catalogue is well by Jean Charles Casin, which dates in 1881, when in the preceding years at this moment the signature of his paintings were different from his paintings of latter years.

I would ask of you to have the title of this painting rectified. We used to call it the "Sand pit", as I explained to you in my letter of yesterday, this sand-pit was exploited by the city factory; one can see in the distance the pigeon houses of a neighboring farm, old farm, which was painted by J. C. Casin several times. As to pertaining business, I expect to be in Paris shortly, and I am to see Mr. Hamman.

I suppose you received alright my letter of yesterday. All my good souvenirs and regards of friendship.

(Signed) Marie Casin.





JEAN CHARLES CAZIN

FRENCH: 1841—1901

*Sand pit*

35—~~LANDSCAPE~~

*changed as per letter*

*same Cazin 5/15/19*

Height, 13 inches; length, 16 $\frac{1}{4}$  inches

A MAN is standing by a cart of stones in the left foreground. The road on the right leads up to the village with the church in the middle distance.

*Signed in the left foreground.*

Property of the Estate of HUMPHREY B. KENDRICK, of Boston.

*Main?*



THÉOPHILE DE BOCK

DUTCH: 1850—1904

36—*LANDSCAPE AFTER A SHOWER*

*Height, 14½ inches; length, 22¾ inches*

MARSH grasses rise through grayish water shallows in the foreground, near the edge of low green meadows lightly rolling which extend to a far distance on the right, bordered by uplands on the left. Sunlight bursting through drifting gray rain clouds illumines trees yellow in autumn dress, and above the landscape are the dark notes of birds in flight.

*Signed at the lower left, TH. DE BOCK.*

*Purchased from Scott & Fowles Company, New York.*

*Property of MR. JOHN EMMANS.*



275  
CAMILLE PISSARRO

FRENCH: 1830—1903

37—LE PORT DE ROUEN

(Gouache)

*Fan: Height, 13½ inches; diameter, 26½ inches*

ONE of a series of the "Ports of France" painted by the artist in 1885, and originally occupying a place with the others in a dining-room of the Durand-Ruel apartments in Paris. Here a port is depicted, with a *quai* in the foreground on which two boatmen appear hauling a line, on the right; horses and wagons are seen on the left, and extending back to the distance on the left are city buildings, and hills, while drawn up at the shore-line, in the river, are many sailing vessels and steamers. Painted on silk.

*Signed at the lower left, C. PISSARRO, 1885.*

*From Durand-Ruel, Paris, 1913.*

*Property of Mr. CHARLES V. WHEELER, Washington, D. C.*

275  
JOHANNES HENDRIK WEISSENBRUCH

DUTCH: 1824—1903

38—ON THE FARM

*Height, 15½ inches; length, 23¼ inches*

STRAIGHT before the eye a farm road leads between lines of pollarded trees, their foliage thick, golden in sunlight and deep green shadow, and down the road comes a farmer, walking with a staff and driving a few sheep. Following him comes a man with horse and cart, and beyond the pollards at the right Holstein cows and others graze in a green meadow bright in sunshine.

*Signed at the lower right, J. HENDRIK WEISSENBRUCH, F, '69.*

*Purchased from C. W. Kraushaar, New York.*

*Property of Mr. JOSEPH F. FLANAGAN, Boston.*



## ALBERT NEUHUYS

DUTCH: 1844—1914

Height, 22 $\frac{3}{4}$  inches; width, 13 $\frac{3}{4}$  inches

### 39—THE HOME DRESS MAKER

IN the interior of a Dutch home of humble people a young woman is fitting a white waist upon a small light-haired girl who stands upon a stool before her, finger in mouth. The young mother is also light haired, and wears a dark house dress with short sleeves, red appearing at the shoulders and in a deep V-shaped insert in the back, as she is observed in profile toward the left, against the light from an embrasured window, the light falling full upon the child.

*Signed at the lower left, ALB. NEUHUYS, F.*

*Purchased from C. W. Kraushaar, New York.*

*Property of MR. JOSEPH F. FLANAGAN, Boston.*

*Holland Galleries*

850



600  
A. Brown

CHARLES FRANÇOIS DAUBIGNY

FRENCH: 1817—1878

40—LANDSCAPE WITH RIVER

Height, 15 inches; length, 26½ inches

IN the foreground at the right, a man stands beside his gray horse, which drinks from a broad river that crosses the composition, enriching the landscape with soft lights, and occupying a large part of the general view. The buildings on the bank opposite, a broad, interesting and well-wooded slope, are reflected in the water; on the high ground beyond them, tall trees vary the sky line. The sun appears above the hills, in a cloudy sky.

*Signed and dated 1877 in the left foreground, and inscribed with the words "Vente Daubigny" in red letters. A sketch.*

Property of the Estate of HUMPHREY B. KENDRICK, of Boston.

HENRI HARPIGNIES

FRENCH: 1819—1916

41—*BORDS D'UNE RIVIÈRE*

*Height, 21½ inches; width, 17¾ inches*

FROM the left, beyond a sloping green bank which supports a leaning and blasted tree of silvered trunk, a narrow and rapid river emerges from woodland surroundings into the open, its gray-blue waters curling into the free foreground about protruding boulders of dark brown surface. Its farther bank, green and wooded, gives a high and hilly skyline against an empyrean of delicate turquoise hue, spotted with still, suspended tufts of gray-white vapor. Near the water's edge a man of the countryside appears in pursuit of the wild life of the vicinage.

*Signed at the lower left, H. HARPIGNIES, 1909.*

*Property of the Estate of F. L. BLOCK, Peoria, Illinois.*





120  
R. Sitzer

RUDOLPH RIBARZ

AUSTRIAN: 1848—1904

42—*LE BEFFROI DE CHÂTELDON:*

*AUVERGNE*

*Height, 18½ inches; length, 24 inches*

At left, creamy-gray and brownish buildings of varied form, flanking a square tower with a belfry, which gives the picture its title. Some of them have red-tiled roofs, and they stand at the side of a moat in which white ducks are swimming. At right of the water, a broad white road, where in the middleground are two oxen, coming forward, followed by a peasant woman in a white cap. At a street corner a group of the people in varicolored garb.

*Signed at the lower right, RIBARZ. Signature repeated on the back, with title.*

*Purchased from Gustave Reichard & Co., New York.*

*Property of Mr. I. OLCOTT RHINES, New York.*

495  
Clapp x Brabner

JULES WORMS

FRENCH: 1832—1881

43—*THE MESSAGE*

*Height, 24 inches; width, 19¼ inches*

An incident of gallantry in a Spanish town, the scene being a corner of the Calle de Varilla, as a wall placard declares. The buildings are of a sandy-brown and pinkish-sandy hue, with green blinds. In the foreground a young woman in blue embroidered gowns and black mantilla drops her fan, and while her elderly escort bends with difficulty to pick it up, a young man deftly hands to her a folded missive.

*Signed at the lower right, J. WORMS.*

*From the William Schaus Galleries, New York.*

*Property of Mr. H. S. WAITE.*



9- CHARLES ÉMILE JACQUE

FRENCH: 1813—1894

44—*EVENTIDE*

*Height, 24½ inches; width, 20¾ inches*

At left a group of farm buildings, partly hidden by willow trees; a woman feeding chickens. In the foreground a pool in which ducks are swimming, and at the right a muddy road. The sky is completely covered by masses of luminous clouds.

*Signed at lower left, CH. JACQUE, '70.*

*From the collection of Edward M. Knor, New York, 1906. \$74, \$900, L. G. Benjamin*

*Property of a Private Owner.*



CHARLES ÉMILE JACQUE ✓

FRENCH: 1813—1894

45—THE CLOSE OF DAY

Height, 26 inches; width, 22 inches

IN the foreground three horses—a sorrel, a white and a dapple gray, with a man riding the last—are stepping out of a pond and moving toward a stone stable at the right. In the middle distance at the left, a meadow and some farm houses shimmer in the sunlight. The sky beyond is almost covered with luminous clouds tinged by the glowing haze of the setting sun, its golden light giving the whole composition a tone both rich and harmonious.

Signed at lower left, CH. JACQUE.

Property of a Private Owner.

*Book 2 to  
Pencil*

*Bernick, apt*



1500  
X  
46—**ÉMILE VAN MARCKE**

FRENCH: 1827—1890

46—**CATTLE AND LANDSCAPE**

Height, 16½ inches; length, 22¼ inches

THREE COWS are carefully studied in the foreground, and others are discernible as light-spots in the distance, in a broad flat meadow of the Low Countries, under a sky of gray clouds broken by a blaze of brilliant white. Of the three in the foreground, a dark brown one is lying down and a black one stands looking at the spectator; a third one, in bright sunlight, is red and white, and stands nearly athwart the picture, with head dipped into a gray wooden trough on the ground.

*Signed at the lower right, EM. VAN MARCKE.*

*Exhibited at the Metropolitan Museum of Art, Seventh Loan Exhibition, May-November, 1883, loaned by Mr. William T. Evans; exhibited later at the Metropolitan Museum of Art, loaned by Mrs. William T. Evans.*

*Property of a Private Owner.*

47—**LOUIS ALEXANDRE BOUCHÉ**

FRENCH: CONTEMPORARY

47—**LANDSCAPE**

Height, 21½ inches; length, 28½ inches

IN the foreground a boatman bends over the side of his boat, which he has pushed up against a green meadow bank varied by brownish wire grass and enlivened by white and yellow wild flowers, bordering a gently ruffled blue river. On the farther bank fields green and brown are under cultivation, and houses of a French countryside appear in sunshine amid the green trees of a well-wooded hill.

*Signed at the lower left, BOUCHÉ, 1902.*

*From J. Allard.*

*Purchased from C. W. Kraushaar, New York.*

*Property of Mr. JOSEPH F. FLANAGAN, Boston.*

200.-  
Rott Fiere

GEORGE HERBERT McCORD, A.N.A.

AMERICAN: 1848—1909

48—AT MAGNOLIA, MASSACHUSETTS

Height, 25 inches; width, 20 inches

A COVE at the famous North Shore resort, with Nature, only, under observation; the only sign of human life, a solitary sailboat at her distant mooring. In the foreground, rock masses rich in reddish, gray and greenish coloring, exposed at low tide, and mounting in the left middle distance to a bold point, against which the deep blue water, lightly rolling from the right, breaks lazily. Distant shore of green hills under a blue and gray sky.

*Signed at the lower left, G. H. McCORD.*

Property of the Estate of F. L. BLOCK, Peoria, Illinois.

230.-  
Mrs. F. Word

FREDERICK W. KOST, N.A.

AMERICAN: 1861—

49—THE DRIFTWOOD GATHERER

Height, 22 inches; length, 28 inches

IN the foreground, on a sandy hillock partly covered with herbage and overlooking the sea, a man is piling up pieces of driftwood which he has gathered along shore. The expanse of water in the middle portion of the picture and the gray sky above form a sympathetic harmony with the brownish-pink of the sand dune and its dull green herbage, the whole making a picture of unified effect.

*Signed at the lower left.*

From the Dr. Alexander C. Humphreys Collection, New York.

Property of a Private Owner.

1917-#63-1 \$225-  
E. C. Springer



ATTRIBUTED TO  
**GERRIT BERCK HEYDEN**

DUTCH: 1638—1698

50--*STREET SCENE IN HOLLAND*

*Carl Freund*

*Height, 12¾ inches; length, 17½ inches*

A HOUSE faced with brick, and with stepped gables, in the left foreground. Men, women and children in the street and on the quay, with shipping near and other buildings beyond. In the right foreground a man is lying by an arcade. Summer sky.

Inscribed "O. H. H. Heyde." No artist of that name is known, but the style and handling of the picture vividly recall the clear-toned architectural scenes of Gerrit Berck Heyden, who painted views of Haarlem.

*Property of the Estate of HUMPHREY B. KENDRICK, of Boston.*

## ADRIAEN VAN DE VELDE

DUTCH: 1636—1672

Son of William Van de Velde the Elder; born and died at Amsterdam. He studied under his father, Jan Wynants and Philip Wouverman, but much of his fame rests on the figures which he painted in the landscapes of his contemporaries, such as Hobbema.

### 51—*WINTER AMUSEMENTS*

(Panel)

*Karl Freund*

Height, 14½ inches; length, 20 inches

FROZEN river scene, with numerous figures skating and sleighing; to the left, three trees, and houses; to the right, a booth or tent on the ice.

From the George A. Hearn Collection, 1918. #362, \$500, D. Rosen  
Property of a Private Owner.

ATTRIBUTED TO

## KAREL DU JARDIN

DUTCH: 1625—1678

### 52—*AFTER THE CHASE*

*Major Samuel Knighi*

Height, 19 inches; length, 24½ inches

HUNTSMEN, the hounds and several persons seen before a palace after the day's stag hunting. Dogs drink out of the trough on the right. A spreading landscape with hills beyond.

Property of the Estate of HUMPHREY B. KENDRICK, of Boston.



ATTRIBUTED TO  
H. VAN AVERCAMP  
DUTCH: 1585—1663

450- 53—WINTER CARNIVAL SCENE

Carl Freund

*Height, 17 inches; length, 29 inches*

FIGURES in horse-drawn sleighs. Men and women skating. Leafless trees on the edge of the canal. High-roofed buildings on the bank in the distance.

*Property of the Estate of HUMPHREY B. KENDRICK, of Boston.*

MATTEO ROSELLI  
FLORENTINE: 1578—1651

135- 54—PORTRAIT OF A CHILD OF THE  
STROZZI FAMILY

Wm. A. Burnett

*Height, 28 inches; width, 22½ inches*

HALF length; three quarters to the right. In a red dress with white under-sleeves, and red coral necklace; a red ribbon in her long hair. Her hands touch the flowers in a pot on the table on the right.

*Property of the Estate of HUMPHREY B. KENDRICK, of Boston.*

ATTRIBUTED TO  
CORNELIS LELIENBERGH

DUTCH: FL. 1646—1666

60-  
55—*LANDSCAPE*

*Height, 25 inches; length, 31 inches*

*L. Flinmanus*  
NEAR the roots of a tree seen in autumn tints, and with leaves turning color, a weasel crawls along the ground toward a dead bird. In the left distance is a wide-spreading landscape, with a large house on the banks of a river which runs along the foot of a range of hills.

*Property of the Estate of HUMPHREY B. KENDRICK, of Boston.*

EIGHTEENTH CENTURY

55-  
56—*LANDSCAPE WITH FIGURES*

*Height, 20¼ inches; length, 31¼ inches*

*Wm. A. Burnett*  
TREES mount at left and right over a partly shadowed, rolling foreground, where two shepherds loll in idle converse on a bank while cows and sheep go by, in the care of their dog. In the middle distance are more cattle and various figures, along the bank of a transverse stream, beyond which still other persons are seen in a meadow before a building with a tall, sharp gable. All is in softened, mellow light, while a brighter light falls upon distant blue hills and burnishes the edges of cumulus clouds.

*Property of a Private Collector.*



✓  
**JOHN WESLEY JARVIS**

AMERICAN: 1780—1839

✓ 57—**PORTRAIT OF A LADY**

*Height, 26¾ inches; width, 21 inches*

*Seaman, Agt.*

HALF-LENGTH, including the left arm, which is folded over a large book; in the hand a pair of silver-rimmed spectacles. She faces front, turned slightly toward the right, and wears a loose white waist with elbow sleeves, and a black cape; white cap encircling her face, over smoothly-brushed jet-black hair. On the book, an appearance of lettering, with what has been conjectured to be the signature of the artist (undeciphered).

*Property of Mr. WILLIAM C. OBERWALDER.*

## UNKNOWN

### 58—PORTRAIT OF MADAM

#### RACHAEL PHILLIPS LEVY

*Circular: Diameter, 25½ inches*

*F. H. Snow*

HALF-LENGTH figure of a handsome young lady in a décolleté gown of soft white material, with short sleeves and a wide, jeweled girdle of light golden-bronze hue, with hip pendants, and wearing a white hat trimmed with pink-centered white roses lying amongst their green stems and leaves; figure to left, three-quarters front, and face full front with smiling hazel eyes and delicate pink lips. Dark tresses in abundance, brushed lightly up from her forehead, spread generously about her features and curl to her shoulders and girdle. Neutral background of light grayish-blue atmospheric tones.

Formerly the property of Commodore Uriah P. Levy, U. S. N. (died 1862), who after Thomas Jefferson's death purchased Jefferson's home, Monticello, which passed by inheritance to the Commodore's nephew, Jefferson M. Levy, of New York City. The portrait, Mr. Jefferson Levy says, is that of his grandmother, who is buried at Monticello, of whom it is written in "Prominent Families of New York" that she "was a woman of remarkable beauty, and went abroad shortly after the revolution. Being presented at the Court of St. James's, she created a sensation, and was called 'the American beauty.'" The portrait has been in storage in New York for some twenty-five years, with other property of Commodore U. P. Levy, including an autograph letter of Thomas Jefferson.

*Property of Mr. WILLIAM C. OBERWALDER.*







# JOHN VANDERLYN

AMERICAN: 1775—1852

## 59—PORTRAIT OF A LADY

*Height, 27 inches; width, 21½ inches*

SEATED figure, at three-quarters length, of a woman in middle life, with black hair carefully waved and curled, in a white lace hat decked with large red roses; white lace encircling her face; white satin bow beneath her chin; features smiling. Dark green décolleté gown, with reddish-brown shawl enfolding forearms and hips. Facing left, three-quarters front, with a haunting charm of expression. Neutral background of dark olive tones.

*Property of Mr. WILLIAM C. OBERWALDER.*

*Lans Curiosity  
Shop*



ALONZO CHAPPEL

AMERICAN

150-60—PORTRAIT OF PRESIDENT  
ANDREW JACKSON

*Frank Muller*

*Oval: Height, 30 inches; width, 25 inches*

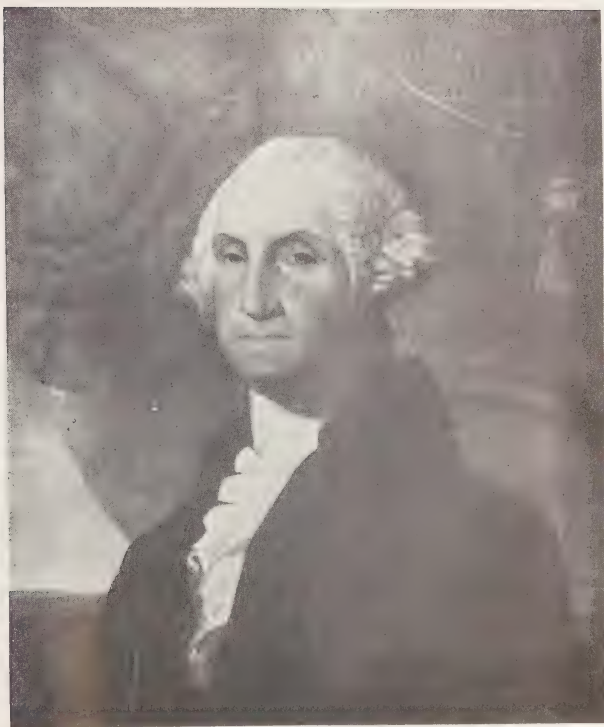
"OLD HICKORY" depicted in old age, with gray hair long and wavy and face well seamed but retaining warm color, and eyes bright. He faces the left, three-quarters front, and is clad in black, with white folding collar and black stock, and a white kerchief tucked into the waistcoat in an informal jabot effect. Neutral background of reddish mahogany-brown tone.

*Property of Mr. WILLIAM C. OBERWALDER.*

Believed to be the portrait painted by Chappel at the Hermitage, Jackson's home. Formerly the property of Miss Sauer, 113 East 31st street, New York City, in whose family it was for nearly fifty years, having hung prior to that in the Jackson Club, which Trow's Directory records in 1870-71 as at 161 Lexington Avenue.







*Seiburger Collection*

## JAMES FROTHINGHAM

AMERICAN: 1785—1864

### 62—PORTRAIT OF GEORGE WASHINGTON

*Height, 30 inches; width, 25¼ inches*

HEAD and shoulders portrait, facing the left, three-quarters front, in a strong light, before a gray-brown column and crimson drapery, with the drapery cords looped above his head. Black civilian dress, with white stock and jabot.

*From the Lyman Collection.*

*Expertized by the late Charles Henry Hart.*

*Property of Mr. WILLIAM C. OBERWALDER.*

*E. Huntington*  
HENRY GOLDEN DEARTH, N.A.

AMERICAN: 1864—

63—WOODLAND LANDSCAPE

*Height, 16 inches; length, 30 inches*

A STRIP of woods in the foreground, with green grass and a pool; between the trunks a countryside is seen, with a little red barn.

*Signed at the lower right, and dated '92.*

*From the George A. Hearn Collection, 1918. #106- \$125- E. J. Prentice*

*Property of a Private Owner.*

*A. J. Harlow*  
PAUL DOUGHERTY, N.A.

AMERICAN: 1877—

64—MID-ISLAND GORGE

*Height, 20 inches; length, 30 inches*

A LOW-TONED landscape depicting a wide stretch of undulating country, with a ravine running through it in the middle distance. On the farther side of the ravine, some rocks catch the light from the sky, striking a higher note of color amid dark greens and browns. Beyond is a troubled sky of gray and white clouds.

*Signed at the lower left.*

*Purchased direct from the Artist, New York, 1907.*

*Dr. Alexander C. Humphreys Collection, New York, 1917. #75- \$225- E. C. Springer*

*Property of a Private Owner.*

AMERICAN: 1851—

Height, 25 inches; length, 33¼ inches

*Signed at the lower left, CHARLES MELVILLE DEWEY.*

AMERICAN: 1864—

*Height, 28 inches; length, 36 inches*

*Signed at the lower right.*

From the George A. Hearn Collection, 1918. # 107, \$225. Otto Berner, agent.

*Property of a Private Owner.*

THEODOR JOSEF ETHOFER

AUSTRIAN: 1849—

67—*THE ANTIQUARIAN*

Wm. W. Williams

Height, 38 inches; width, 22 inches

AN old man, seated on the right at a table which is laden with vases, is examining a crucifix which he holds before him. More vases and jars are in the cases behind him and on the floor of the apartment, the window of which leads out on to a veranda with a view of the opposite side of the street.

*Signed, and dated 1881.*

*Property of the Estate of HUMPHREY B. KENDRICK, of Boston.*

JULIEN DUPRÉ

FRENCH: 1851—1910

68—*LA VACHE DE LA FERMIÈRE*

a. R. Sumpert

Height, 32 inches; width, 26 inches

FRENCH farming lands and forests spread far over a rolling country of low hills, the fields green and brown and stacked with harvested grain, under a blue sky charged with white and misty-gray clouds. In the middle distance a clump of slender, gray-green poplars stands out at the edge of a plot of standing wheat, across which at the right are seen the gray walls and red-brown roofs of farm houses. In the green meadow of the foreground a black and white cow moves slowly toward a silvery pond, a young peasant woman holding her in leading, a small child clinging to the mother's apron.

*Signed at the lower left, JULIEN DUPRÉ, 1882.*

*Purchased from Boussod, Valadon & Co.*

*Property of Mr. I. OLCOTT RHINES, New York.*





## CONSTANT TROYON

FRENCH: 1810—1865

### 69—COWS IN A WOOD

Height, 21½ inches; length, 29 inches

A FRENCH forest of fine old trees, with occasional saplings, fills the picture, only the lower courses of the trunks and the abundant foliage appearing; light sifting through accents the edges of the trunks and is diffused amongst the less dense of the greenery. In the foreground two red and white cows, homeward bound, pass slowly to the right, in a brown road which winds about a hillside to an opening in the woods in the distance.

*Signed at the lower left, C. TROYON.*

*From the Baroness Kaula Sale, Hotel Drouot, July, 1884, when it was purchased by the late Peter Schemm.*

*Property of Mr. JOHN EMMANS.*

775-  
**JULES DUPRÉ**

**FRENCH: 1812—1889**

**70—LE CRÉPUSCULE**

*Height, 32½ inches; length, 40 inches*

*Seaman, Agt.*

A BROAD landscape spreads forth, low hills at right and left and in the distance, for the most part dark in the mystery of twilight and under the menace of ominous clouds of an evening storm. Remaining light reveals the green grass of a hollow in the middle distance and takes from the gloom a slope on the right where graceful trees mount to the picture's top, a trunk or two mirrored in a pool in the foreground in a road leading to the valley.

*Signed at the lower right, JULES DUPRÉ.*

*From the collection of Alexander Dumas fils; sold at the Hotel Drouot, May, 1892. Certificate of authenticity accompanies the painting.*

*#43 - \$6900-*

*Property of MR. JOHN EMMANS.*

7412



LÉON VICTOR DUPRÉ

FRENCH: 1816—1879

71—*LANDSCAPE AT NIGHTFALL*

*Height, 24½ inches; length, 39 inches*

At left and right are woods, those at the left already dark, with an occasional slant of light reflected from gray tree trunks, the outermost trees on the right still sharing in the fading light. Through a broad opening in the woods, to a field at the center, are to be seen cows and the figure of a peasant woman standing, her reflection drawing attention to a reedy pool in the obscurity of the darkened foreground. Storm clouds in the sky.

*Signed at the lower left, VICTOR DUPRÉ, 1877.*

*Purchased from M. Knoedler & Co., New York.*

*Property of Mr. I. OLCOTT RHINES, New York.*

FRITS THAULOW

NORWEGIAN: 1847—1906

72—*VILLAGE IN BRITTANY*

*Height, 29 inches; length, 36¼ inches*

At left a short round tower of red and purplish brick, vine-clad, on a steeply-sloping green and flowery bank, upheld by a stone wall, along a broad and swiftly-moving river. Beyond the tower, low gray buildings with brown and red roofs, and a stair to the water level, under the shelter of a green tree whose round top is gilded by sunshine. The stream filling the center of the picture is a ruffled mirror of commingling colors, and is confined on the right by a wall and coping, leading to a mill beyond which are clustered the white houses of a village nestling amid sunlit trees.

*Signed at the lower right, FRITS THAULOW.*

*Purchased from the William Schaus Galleries.*

*To be sold for the account of an Estate.*



## JOHN PARADISE

AMERICAN: 1783 -1833

### 73—PORTRAIT OF BISHOP

JOHN HENRY HOBART

60—  
J. Frank Muller

Height,  $36\frac{1}{4}$  inches; width,  $28\frac{1}{4}$  inches

PORTRAIT of a very distinguished bishop of the Protestant Episcopal Church in New York, who was Bishop of New York from 1816 to 1830. He was born September 14, 1775, dying "in the prime of his intellectual vigor at the age of fifty-five,"—1830. Of him Mrs. Martha J. Lamb says in her "History of the City of New York": "The leading voice in appropriating the income of the immense church property of the Episcopalians of New York had been for many years that of Bishop John Henry Hobart. His diocese extended upwards of three hundred miles east and west. A broader field of action and a sway of public sentiment more powerful have seldom fallen to the lot of any man clad in the robes and bearing the symbols of the prelacy." Mrs. Lamb also says: "He proposed a school of theology in New York as early as 1813, the germ of the Episcopal Theological Seminary in Ninth Avenue, established under his immediate auspices in 1819." The bishop appears at three-quarters length, seated in a scarlet upholstered chair before a crimson drapery. He is in his episcopal robes, prayer book resting on knee with place held by an index finger, and he wears horn-framed spectacles. He faces slightly to the right, with gray-blue eyes directed slightly toward his right; the eyes are keen, the expression kindly.

Property of Mr. WILLIAM C. OBERWALDER.

135-  
HARRY CHASE, A.N.A.

AMERICAN: 1853—1889

74—NEW YORK HARBOR

Height, 24 inches; length, 42 inches

135-  
Wm. A. Burnett  
A VIEW over the choppy water off the Battery on a windy day, with old Castle Williams on Governor's Island in the left middle distance, and coming in above it a British brig under her own sail power. A laden lighter in tow of a tug is crossing her bows, and other steam and sailing craft are in the distance.

Signed at the lower right, H. CHASE.

Property of a Private Owner.

GEORGE HITCHCOCK, A.N.A.

AMERICAN: 1850—1913

75—THE DUNES, HOLLAND

Height, 27½ inches; length, 46 inches

90-  
Herbert Edge  
AMID the Holland dunes, with stretches of white sand, scattered grass and herbage, sheep are seen wandering as they pasture. Just over the most distant of the dunes, on the left, is a narrow strip of the sea, and above is a sky of pale tempered blue with a few white clouds. The picture is painted in light tones with prevailing notes of bluish-green and various grays, and a touch of yellow is given by blossoms on one of the bushes in the foreground.

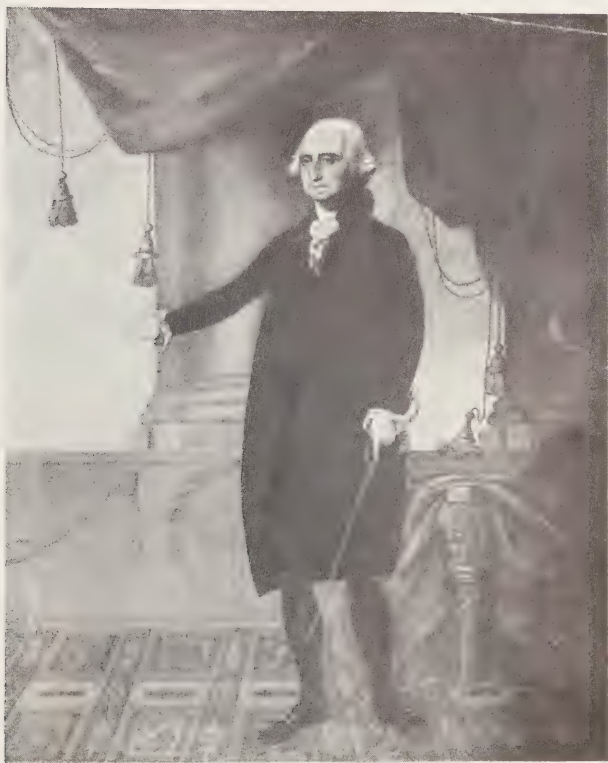
Signed at the lower right, and dated 1892.

From the Boussod, Valadon Collection, New York, 1902, Catalogue No. 81. \$460.1

Dr. Alexander C. Humphreys Collection, New York, 1917. \$72. \$250.1

Property of a Private Owner.

E. T. Springer



## WILLIAM DUNLAP

AMERICAN: 1766—1839

### 76—PORTRAIT OF GEORGE WASHINGTON

*Seaman, Aug.*

*Height, 36 inches; width, 28 inches*

FULL-LENGTH standing figure, in civilian garb, black throughout with white stock and jabot; white lace cuffs and jeweled shoe buckles. He faces the left, three-quarters front, with right hand extended in rhetorical gesture; in the left hand a dress sword. He appears under tasseled draperies on a balcony, his hat on a table at his side. (Dunlap painted Washington at different times; his first acquaintance with him began when the artist was seventeen years old.)

*Property of Mr. WILLIAM C. OBERWALDER.*

Leo Kaufman

BERNARD DE HOOG

DUTCH: 1866—

77—DUTCH INTERIOR WITH FIGURES

Height,  $43\frac{3}{4}$  inches; length,  $49\frac{1}{2}$  inches

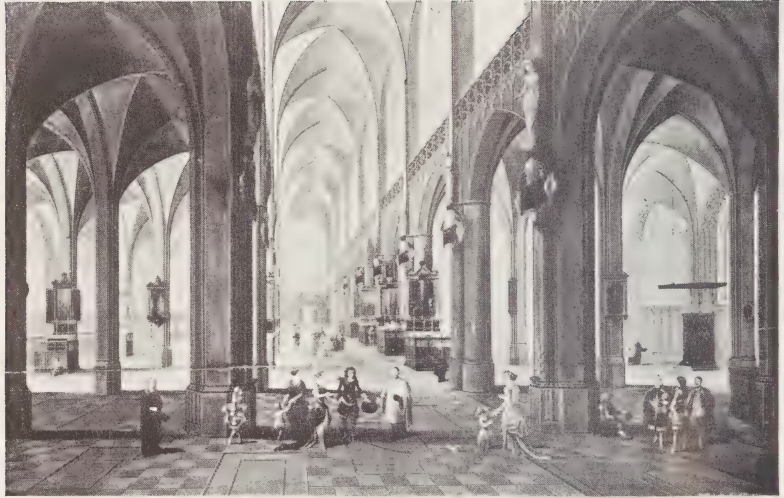
IN the ample living room and kitchen of a spacious cottage a peasant family is pictured at the meal hour. The wooden walls are a rich dark brown, and in the huge gray fireplace at the left a kettle hangs from a crane over a glowing fire. At a wooden table a smooth-faced man in blue shirt and brown waistcoat, and black cap, is seated with a steaming bowl and a bottle before him, and at one side his wife in dark orange and green and gray feeds a golden-haired infant she holds on her lap; a little girl seated on the floor feeds herself. A window beyond the fireplace gives upon a garden of green foliage.

*Signed at the lower right, BERNARD DE HOOG, 1899.*

*Property of the Estate of F. L. BLOCK, Peoria, Illinois.*







## PIETER NEEFS THE ELDER

FLEMISH: 1578—1657(?)

### 78—INTERIOR OF A FLEMISH CATHEDRAL

Height, 21 inches; length, 32½ inches

*Satimover Galleries*

A VIEW of the nave looking up the main aisle, possibly of the Cathedral in Antwerp, bounded on either side by altars. Figures in the immediate foreground, and in the distance there is a screen. A vaulted ceiling; the floor tiled.

"S & D 1632," on base of a column on right.

Property of the Estate of HUMPHREY B. KENDRICK, of Boston.

90-  
J. J. VAN DE SANDE-BAKHUYZEN

1835—

W. Lloyd  
79—COWS AT THE FORD

*Height, 30½ inches; length, 41½ inches*

Down the slope on the left troop the cows, in charge of a man who is dressed in drab trousers and a blue shirt. A white cow with brown markings is already drinking. The water is covered with dark yellowish reflections, except for a patch of white in the center, where it catches the glare from the sky through an opening in the background of foliage. This is broken only by a few slender stems, while on each side the tree trunks are bigger, and their tawny green leafage fills in the top of the picture.

*Signed at the lower right, J. V. D. SANDE-BAKHUYZEN.*

*From the Thomas E. Waggaman Collection, New York, 1905. #77- \$2450- J.S. Flower*

*Property of Mrs. HILDA C. FLOWER, New York.*

3. 2 -  
W. Tougall Hawkes  
WILLIAM GEDNEY BUNCE, N.A.

AMERICAN: 1840-1916

80—SUNSET, VENICE

*Height, 55½ inches; width, 34¾ inches*

A STUDY of the rich hues of sunset, in subdued splendor at the departure of the crimson orb, which vanishes at a water horizon straight before the observer; the sky is crimson and golden and pales to greenish-yellow, and the water, sharing in all the hues, reflects more warmly the deep red. At left in middle distance are sails, also red, and a smoking tug, and opposite on the right are buildings of the city, darkening in the gloaming.

*Signed at the lower left, W. GEDNEY BUNCE, VENEZIA.*

*Property of the Estate of the late WILLIAM MACBETH, New York.*

GEORGE H. BOGERT, A.N.A.

AMERICAN: 1864—

81—*MID-SUMMER EVENING, VENICE*

*Height, 36 inches; length, 55 inches*

*a. w. Sumpert*  
A VIEW from the water, looking, toward the right, upon the Palace and the Campanile, and toward the left upon the domed group of Santa Maria della Salute, in opalescent shadow under a sky whose clouds are shot with brilliant light from the full moon, rising far up the Grand Canal. In the foreground a group of boats with triangular sails, and a single gondola under way.

*Signed at the lower right, GEORGE H. BOGERT, VENICE, 1906.*

*Property of Mr. HARRISON W. MILLS, New York.*

BARON HENRI JEAN AUGUSTIN LEYS

BELGIAN: 1815—1869

82—*FIGURE COMPOSITION:*

*A CEREMONIAL PROCESSION*

*H. E. Benjamin*  
*Height, 31½ inches; length, 67¼ inches*

AN elevated street in a European town of ancient architecture is pictured, the building line in the background revealing grayish stone and rosy brick, gray and brown boards, and windows set with small square panes. Before it, moving toward the left, are couples arm in arm, in differing costumes, the most conspicuous a bearded gentleman in a great cloak of purple-red, paying deferential attention to a young lady cloaked in crimson. The leaders, with others in the background, at the left, look over a balustrade at people dancing in a street of lower level.

*Signed at the lower right, H. LEYS, 1853.*

*Property of Mr. I. OLCOTT RHINES, New York.*



## JEAN BAPTISTE MONNOYER

FRENCH: 1634—1699

### 83—FLOWERS AND FRUIT

*Height, 50 inches; length, 66 inches*

600-  
*John Bassett*

IN a huge jar, dark brown, with golden reflections, and carrying a scroll decoration in bold relief, is an immense informal bouquet of varied blossoms: roses red, white and pink; tulips, asters and other blooms, in high light and in shadow; and at left are other flowers of rich color. At right lies a large platter holding a cut watermelon and opened pomegranates, and bunches of luscious grapes. In the background a river landscape, with castellated buildings on the slope of a mountainous shore.

*Signed at left above the center, J. BAPTISTE MONNOYER.*

*Reproduced in the "American Art News," April 7, 1917.*

*Property of MR. WILLIAM C. OBERWALDER.*

A letter to the owner from Mr. Alexander Gaw of the Lincoln Safe Deposit Company, dated March 22, 1917, says: "The painting of fruits and flowers that you purchased yesterday is one that was taken from the walls of Buckingham Palace by the late King Edward VII, while he was Prince of Wales, and presented by him to the late Major Geo. B. McLean as a mark of personal esteem. Major McLean hung the painting on the walls of his home in 34th street for over 30 years, and on his death the painting was stored in our warehouse, for 26 years, until sold to you."

It also hung in the City Hall while the Major was in office for four years.

MELCHIOR DE HONDECOETER

DUTCH: 1636—1695

84—DUCKS AND CHICKENS

Bernet, Agt.

Height, 40 inches; length, 50 inches

IN the background on the right the brown stone wall of a great building going to decay, and before it dark trees and shrubbery; and beyond it at the left a landscape of lake and mountains, in the distance, under a sky of sunset lights. In the foreground a rooster of brilliant plumage standing haughtily on one foot, and a white hen much alarmed for her chicks at the verge of a pond, where squawking ducklings are at home, swimming with their elders. The big ducks are of brilliant plumage, rose and green, and brown and white and black.

*Signed at the lower left, M. HONDEKAETER.*

*Property of MR. WILLIAM C. OBERWALDER.*







# SECOND AND LAST EVENING'S SALE

FRIDAY, APRIL 25, 1919

IN THE GRAND BALLROOM OF  
THE PLAZA

FIFTH AVENUE, FIFTY-EIGHTH TO FIFTY-NINTH ST.

BEGINNING PROMPTLY AT 8.15 O'CLOCK

---

ROBERT DE CUVILLON

FRENCH: 1848—

85—*THE PET DOVE*

(Water Color)

Height,  $10\frac{1}{4}$  inches; width,  $7\frac{1}{4}$  inches

J. B. Willaver

Idyllic figure of a young woman in diaphanous waist and pink skirt, hatless and bare-armed and barefooted, seated on a green and flowery bank and holding to her breast a white dove at which she smiles, pensively.

*Signed at the lower left, R. DE CUVILLON, 1888.*

*Sold for the account of the heirs of the late CHARLES STEWART SMITH, of New York.*

TITO LESSI

ITALIAN: CONTEMPORARY

86—*MONKS CHANTING*

(Water Color)

*Height, 11½ inches; width, 7½ inches*

Two gray-clad friars seated side by side in carved wood stalls are chanting from their books, one facing the spectator, his book closed with finger holding the place, his companion turned toward him and reading his own book with difficulty with near-sighted eyes. Broad light on figures and the marble floor.

*Signed at the lower right, T. LESSI.*

*Sold for the account of the heirs of the late CHARLES STEWART SMITH, of New York.*

AUGUST VON PETTENKOFEN

AUSTRIAN: 1821—1889

87—*MARCHÉ EN HONGRIE*

*Height, 5½ inches; length, 9 inches*

A HUNGARIAN market scene showing a number of farm horses unhitched from the wagons, with parts of the harness flung over their backs. All are brown, the tones of the coats varying, and all stand with back or side toward the spectator, on open ground in a rough country.

*Signed at the lower left, A. P.*

*Purchased in Munich, 1886.*

*Sold for the account of the heirs of the late CHARLES STEWART SMITH, of New York.*



# FRANCISCO DOMINGO

SPANISH: 1842—

## 88—PORTRAIT OF AN OLD MAN

Height,  $7\frac{1}{4}$  inches; width,  $5\frac{1}{4}$  inches

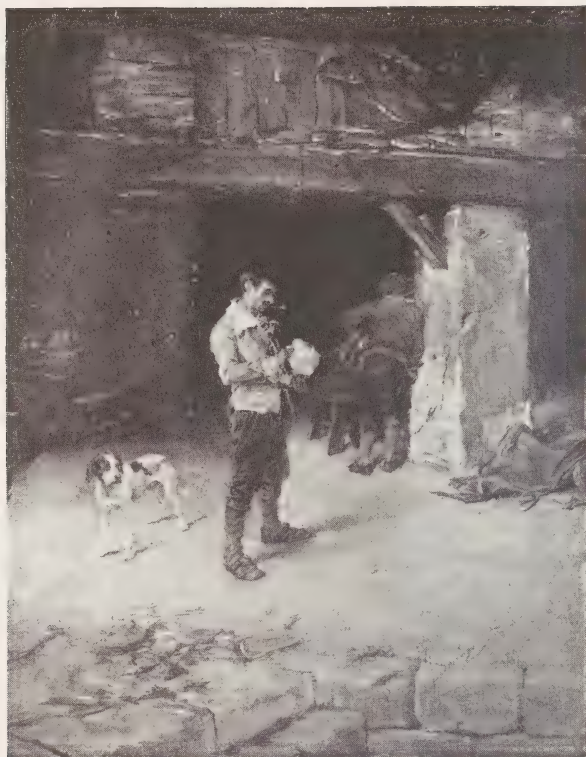
HALF-LENGTH figure including the hands, the sitter facing the left, nearly three-quarters front. An old man of large features and powerful frame, and proud bearing in his fulness of years, seated in a red-upholstered chair, a boutonnière of brighter red relieving the sombre blackness of the heavy great-coat that enwraps him. His long iron-gray hair is tousled and his seamed face is rich in swarthy color.

*Signed at the upper right, DOMINGO, PARIS, 1882.*

*Purchased from the George I. Seney Sale, New York, 1885. - \$156 - \$510 - C. S. Smith*

*Sold for the account of the heirs of the late CHARLES STEWART SMITH, of New York.*

*J. C. Willer*



## FRANCISCO DOMINGO

SPANISH: 1842—

### 89—SPANISH INN

*Height, 7½ inches; width, 6 inches*

IN the courtyard of an inn a man given lazily to the joys of the moment stands with feet wide apart, pouring for himself a tumbler of wine from a gray ewer. He wears a creamy-gray jacket and broad white collar, dark green breeches and purple-red stockings. Other figures are seen behind him, in the shelter of the heavily-beamed inn, and a saddle lies on the ground.

*Signed at the lower right, F. DOMINGO, 1876, MADRID.*

*Purchased from the Mary J. Morgan Sale, New York, 1886. \$53 - \$2550 - L.S. Smith*

*Sold for the account of the heirs of the late CHARLES STEWART SMITH, of New York.*





JEAN LOUIS ERNEST MEISSONIER

FRENCH: 1815—1891

90—*THE TRUMPETER: LOUIS XIII*

*Height, 9½ inches; width, 7¼ inches*

MOUNTED on a powerful bay which faces the spectator, a royal trumpeter in seventeenth century costume, with much gold-trimmed scarlet, leans to his right and with head well thrown back sounds his trumpet across the hills and vales of a rolling countryside, which lies green and brown beneath an active sky of varying gray clouds. The strong breeze tosses the bay's black mane and tail, and spreads out the trumpeter's scarlet cape. Back of the trumpeter, coming over the crest of a green incline, is a cavalier of distinguished bearing, mounted on a gray.

*Signed at the lower right, E. MEISSONIER, 1879.*

*Purchased by the late owner direct from the Artist.*

*Sold for the account of the heirs of the late CHARLES STEWART SMITH, of New York.*

*John Henry*



## EDUARD CHARLEMONT

AUSTRIAN: 1848—1906

### 91—*THE MESSAGE*

*Height, 9 inches; width, 7½ inches*

AN aged gentleman deeply beruffed, his rich apparel made brilliant by a sash of golden-yellow, is seated beside a table beneath a leaded-glass window, studying a communication just handed to him. A man smoking, at his elbow, reads the letter over his shoulder. At left stands a finely clad cavalier, who brought the message.

*Signed at the lower left, E. CHARLEMONT, '84.*

*Purchased by the late owner from Charles Sedelmeyer of Paris.*

*Sold for the account of the heirs of the late CHARLES STEWART SMITH, of New York.*

*Bernet,  
Agt.*



9.

FERDINAND VICTOR EUGÈNE  
DELACROIX

FRENCH: 1798—1863

92—DEATH OF POLONIUS

Height,  $10\frac{3}{4}$  inches; width,  $7\frac{3}{4}$  inches

THE Queen, wearing her crown, with a flowing crimson mantle hanging about her shoulders, lays a restraining hand upon the arm of the golden-haired Prince, who has just thrust his sword through the arras, beneath an orange-brown fold of which the feet of his victim are seen.

*Queen*—What wilt thou do? Thou wilt not murder me? Help, help, ho!

*Hamlet*—How now! a rat? Dead, for a ducat, dead.

[*Hamlet* makes a pass through the arras.]

"Hamlet," Act. III, sc. 4.

Signed at the lower left, EUG. DELACROIX.

Purchased from the late Samuel P. Avery, Sr., New York.

Sold for the account of the heirs of the late CHARLES STEWART SMITH, of New York.

✓  
575  
R. M. Kiefert



## CHARLES ÉMILE JACQUE

FRENCH: 1813—1894

### 93—DUCKS

*Height, 5 $\frac{3}{4}$  inches; length, 8 $\frac{3}{4}$  inches*

IN a farmyard corner formed by the creamy gray walls of low tiled-roofed buildings, where the overflow of a water trough forms a pool in the brown uneven ground, a number of ducks have congregated, some in the pool and others around it, their varied plumage adding rich color notes to a very domestic composition in soft sunlight and transparent shadow.

*Signed at the lower left, CH. JACQUE.*

*Purchased by the late owner from the late Samuel P. Avery, Sr., New York.*

*Sold for the account of the heirs of the late CHARLES STEWART SMITH, of New York.*





## FRANCESCO GUARDI

VENETIAN: 1712—1793

### 94—SAN GIORGIO MAGGIORE

Height, 9 inches; width, 6½ inches

1850  
Kleiberger Galleries

A VIEW over the water, with three gondolas on the left of the composition and a sailing vessel in the right foreground. In the distance we see the quay, the principal front of the Church of San Giorgio Maggiore, with its cupola, and its Campanile nearby. Evening light.

*Sold for the account of the heirs of the late CHARLES STEWART SMITH, of New York.*

This view of San Giorgio Maggiore may be attested by reference to a much larger and different composition, illustrated in Sedelmeyer's "Catalogue of 300 Paintings," 1898, No. 248, and now in the Liechtenstein Gallery at Vienna. This small panel once belonged to Sedelmeyer, of Paris.





## JOSEF ISRAELS

DUTCH: 1824—1911

### 95—*MEDITATION*

*Height, 8¾ inches; length, 11¼ inches*

FAR away at left the horizon glows with after-sunset red, below a fading robin's-egg blue; and in the foreground, beside her cottage door, a Dutch peasant woman in the evening of life sits with arms folded and head bowed, in vacuous meditation in the gloaming. She is in brown and blue, with a white cap, and the cottage is gray, with roof of brown tile.

*Signed at the lower left, JOSEF ISRAELS.*

*Purchased from C. W. Kraushaar, New York.*

*Property of MR. JOSEPH F. FLANAGAN, Boston.*

1350  
Kleinberger  
Galleries



JULES DUPRÉ

FRENCH: 1812—1889

96—COTTAGE LANDSCAPE WITH FIGURE

Height, 8 inches; length, 12¾ inches

1375-  
b. W. Kraushaar

Two French farmhouses with brown thatched roofs stand contiguous on a little knoll, under the shelter of a small group of trees turning brown, at the head of a foreground pond. Sunlight whitens the front of one of them and the trunk of a tree before it. At right, a woman in red and dark blue, with a white cap, moves toward the houses, across open land with autumn-red mingling with the green of its vegetation.

*Signed at the lower right, J. DUPRÉ.*

*From Boussod, Valadon & Co.*

*Purchased from C. W. Kraushaar, New York.*

*Property of Mr. JOSEPH F. FLANAGAN, Boston.*

FÉLIX ZIEM

FRENCH: 1821—1911

97—*VENICE*

(Water Color)

Height, 8½ inches; length, 12 inches

On the left in the middle distance a massed group of buildings, dominated by a church spire over one of the farther members; on a bridge leading to a low point of land over at the right two figures, walking. In the foreground a broadening expanse of water with market boats at either side.

*Signed at the lower left, ZIEM.*

*Purchased by the late owner from Messrs. Goupil, Paris.*

*Sold for the account of the heirs of the late CHARLES STEWART SMITH, of New York.*

ALEXANDRE GABRIEL DECAMPS

FRENCH: 1803—1860

98—*"THE END"*

(Water Color)

Height, 7½ inches; length, 11½ inches

In a dusky cottage room, deserted but for himself, a man who was weary of life lies on a couch, a suicide—an old-fashioned long-barreled pistol on the floor telling the tale of his ending.

*Signed at the lower right, DECAMPS.*

*Purchased by the late owner from Wallis & Son, of London, 1901.*

*Sold for the account of the heirs of the late CHARLES STEWART SMITH, of New York.*



*John Levy*

## CHARLES BARGUE

FRENCH: 1856—1883

### 99—ARAB AT PRAYER

(Black and white: crayon drawing)

Height, 12 inches; width, 8 inches

FIGURE of an Arab bold of feature, heavy of neck and lithe of limb, kneeling on a rug in prayer, the drawing executed with great charm and in masterly manner. The man kneels toward the left, his face being seen a little less than in profile, and his white robe is dropped from the nearer shoulder, and wound under the arm and over the opposite shoulder, the exposed muscular structure being finely rendered.

*Signed at the upper left, CH. BARGUE.*

*Purchased by the late owner from Boussod, Valadon & Co., Paris, 1887.*

*Sold for the account of the heirs of the late CHARLES STEWART SMITH, of New York.*

*MXXX -*





NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH: 1812—1876

100—BOYS AND DOGS IN AUTUMN WOODS

Height,  $9\frac{1}{2}$  inches; length,  $12\frac{1}{2}$  inches

TREES and foliage are thick on all sides, and the color in the leafage is soft, rich and vibrant. A vista toward the right gives one small glimpse of a light sky. In a cleared spot in the foreground are two dogs standing and a third lying down, while a fourth at the left, in shadow, looks up at a boy who returns its studious gaze as he leans upon his elbow, resting on a bank.

*Signed at the lower left, N. DIAZ.*

*Purchased by the late owner from the late Samuel P. Avery, Sr., New York.*

*Sold for the account of the heirs of the late CHARLES STEWART SMITH, of New York.*

7p ASxx -

Bernet,  
Apt.

1750



## ANDREAS ACHENBACH

GERMAN: 1815—1910

### 101—*SEASCAPE*

*Height, 12 inches; length, 16 $\frac{3}{4}$  inches*

FISHERMEN, in their oilskins, are seen in their small boat at the beach line, and their sailing vessel is seen beyond them, grounded, in a white smother in the offing to the right; another vessel in the left middle distance; and a third far out at sea. Birds in the sky.

*Signed, and dated 1862, in right bottom corner.*

*Sold for the account of the heirs of the late CHARLES STEWART SMITH, of New York.*

*up MSX*

225  
W. L. Smith



## JEAN FRANÇOIS MILLET

FRENCH: 1814—1875

### 102—*STILL LIFE: VASE OF FLOWERS*

*Height, 13¾ inches; width, 11¾ inches*

A PANEL of flowers painted by Millet on his mother's bedroom door, and cut out by his son. A bouquet of mixed and varied blooms in soft creamy yellows and warm pinks and a rich, deep mahogany-red, mingled with tapering leaves of a soft grayish-green, set in a short hexagonal black vase whose edges and corners glisten in a white light; the background grayish neutral tones and mahogany-brown.

*Purchased by the late owner from Messrs. Boussod, Valadon & Co., Paris.*

*Sold for the account of the heirs of the late CHARLES STEWART SMITH, of New York.*

*Seaman,  
Apt.*



## NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH: 1807—1876

### 103—*READING THE DECAMERON*

Height, 16 inches; width, 13 inches

A RETREAT in the woods of a park or open forest; a green bank, sloping to the border of a lake or stream which but just appears in the foreground, is arched by the friendly branches of sinuous trees, beyond whose feathery leafage the eye roams to a blue sky flecked with white clouds, and tinged at the horizon with the rose of sunset. Seated languorously on the sloping ground, here, are four friendly persons, a blond young woman in pale golden gown and a brunette in deep blue, and two bearded men in habiliments as rich, engaged under amorous impulses in literary discussion.

Signed at the lower left, N. DIAZ.

From the Albert Spencer Collection, New York, 1888. \*51 + \$2825. L.S. Smith

Sold for the account of the heirs of the late CHARLES STEWART SMITH, of New York.





ALBERTO PASINI

ITALIAN: 1826—1899

104—CAVALIERS GARDANT DES CHEVAUX

Height, 14 inches; width, 10 $\frac{3}{4}$  inches

In a Moorish courtyard two horsemen, beside their mounts, engage in conversation with an old man leaning on a staff, who talks earnestly to them. The group are in sunshine at the entrance to a building of fine architecture and decorative coloring, the reflections of its hues enlivening a small pool in the uneven ground. Strapped to the rich green saddle on one of the horses is a long Arab gun.

*88427 Bought Bonwood Valadon - 20 July 1889 - 20 MSXX - Signed at the lower right, A. PASINI. Purchased from M. Knoedler & Co., New York, 1899. Sold, L. Stern Sept. 1899, \$E*

Property of a Private Owner.

*CH508 - On consignment from Louis Stern Nov 1915. Returned to A.A.A. M. Asking Price \$ESX -*

*#116 - Sold at Kilde Hall, May 17, 1945*





# MARTIN RICO

SPANISH: 1850—1908

## 105—PALAZZO BRAGADIN, VENICE

Height, 13¾ inches; width, 8½ inches

A BEAUTIFUL Venetian building, rose and cream beneath its brown roof, and with blue and yellows in its windows, rises in brilliant sunshine against a clear azure sky, on the farther side of an angle of canals, the corner of another palace entering the foreground on the right, partly in gray shadow. Sandolas are moored at their tall stakes, and in one under way two ladies are coming up the smaller canal. A third woman is seated on the palace landing steps, beside which green trees overspread the garden wall.

6392 Bought Chainé & Simonson Nov 1889. Signed at the lower right, Rico. Purchased from M. Knodler & Co., New York, 1889. Sold L. Stern Dec 11/1889, \$0XX ✓

Property of a Private Owner.

CHSIO On consignment from Louis Stern Nov 1915. Returned to A.A.A. Mar 1919. Asking Price \$ESX ✓



+ John Levy

JULES DUPRÉ

FRENCH: 1812—1889

106—*LANDSCAPE AT THE WATERSIDE*

Height,  $9\frac{3}{4}$  inches; length,  $12\frac{3}{4}$  inches

At left a low, uneven bank cut by a hidden brooklet, the green surface soft, velvety in summer sunshine, and varied by reddish and other notes in herbage and shrubbery. At its edge, in the center of the composition a low tree of attractive limb and branch formation, and foliage responsive to light summer airs; the leafage has begun to change its note, and stands in gentle contrast to the dense green of detached trees beyond it. At right a broad arm of water silvered by the white clouds of an active sky.

*Signed at the lower right, J. DUPRÉ.*

*Purchased from Samuel P. Avery, New York.*

*Property of Mr. I. OLCOTT RHINES, New York.*



EMILE VAN MARCKE

FRENCH: 1827—1890

*Bernet, Agt.*

107—COWS IN PASTURE

*Height, 9¼ inches; length, 12¾ inches*

THREE cows, ambling through a pasture in which wild flowers bloom in the long grass, approach a shallow pool in the foreground, only an edge of which appears in the picture. The foremost cow, black with white face and feet, is just entering the water, followed by a white-faced red cow who looks at the spectator over the black cow's shoulder, and a third cow, also red, with a white breast, comes forward from the left. The day is breezy, and clouds move in the blue sky. In the left distance the pasture is bounded by a castle-crowned hill.

*Signed at the lower right, EM. VAN MARCKE.*

*Purchased by the late owner from the late Samuel P. Avery, Sr., New York.*

*Sold for the account of the heirs of the late CHARLES STEWART SMITH, of New York.*

*U.K. 3523  
sold to R. H. Halsted  
Nov. 14/1881  
#244*



## CONSTANT TROYON

FRENCH: 1810—1865

### 108—*SHEEP AT REST*

*Height, 10½ inches; width, 8¼ inches*

At the left a pollarded tree, standing alone in a bleak and rough green field, and about it a small flock of sheep, most of them lying down, huddled together before the darkening gray clouds of a late afternoon storm.

*Signed at the lower left, C. TROYON.*

*Purchased by the late owner from Charles Sedelmeyer of Paris.*

*Sold for the account of the heirs of the late CHARLES STEWART SMITH, of New York.*

This picture, on a panel which has been affected by atmospheric changes, was repaired and restored, in order to preserve so worthy a work of art, by the American artist William H. Lippincott, in 1912. A letter from Mr. Lippincott to the owner, telling of the work done for him, accompanies the picture.

*Benj. Allen*

7.000 X -





675

Les Collections  
✓

# CHARLES JOSHUA CHAPLIN

FRENCH: 1825—1891

## 109—THE BATHER

Height, 16 inches; width, 10 inches

FULL-LENGTH standing figure of a fair young woman, nude within a drapery of white gauze, at the border of a woodland stream whose sheltered surface is brightened by reflections of her drapery and pliant limbs. She faces the spectator, holding the drapery at her breast, with head turned toward her right shoulder and features harboring a reticent smile. A discarded pink robe lies beside her at the foot of a tree.

*Signed at the lower left, CH. CHAPLIN.*

*Sold for the account of the heirs of the late CHARLES STEWART SMITH, of New York.*

## LOUIS ALEXANDRE LELOIR

FRENCH: 1843—1884

### 110—*THE FLUTE PLAYER*

(Water Color)

Height,  $13\frac{3}{4}$  inches; width,  $9\frac{1}{2}$  inches

STANDING on a boldly patterned rug of bright colors, before luxurious divans, a dark-haired young woman renders a flute solo. Her hair is bound in a kerchief of deep gold, her light open waist is delicately patterned, and she wears a long skirt of rose red.

Signed at the lower right, LOUIS LELOIR, 1874.

Purchased by the late owner from M. Knoedler & Co. Oct 30/1874, \$500.00

Sold for the account of the heirs of the late CHARLES STEWART SMITH, of New York.

## LUDWIG KNAUS

GERMAN: 1829—1910

### 111—*A MOUNTAINEER*

Height,  $16\frac{3}{4}$  inches; width,  $10\frac{3}{4}$  inches

WITH axe hanging at his elbow and tall staff resting against his shoulder, a lean and rugged mountaineer, climbing a green and stony incline, has paused to light his cheering and capacious pipe. He is seen in profile to the left. Knees and ankles are bare, and his conical cap is adorned with a touch of color. Mountain peaks lie in the background, and the blue-gray mists in the valleys between them.

Signed at the lower right, L. KNAUS, 1888.

Purchased by the late owner from the Artist through the late Samuel P. Avery, Sr.

Sold for the account of the heirs of the late CHARLES STEWART SMITH, of New York.



JACOB MARIS

DUTCH: 1838—1899

112—*BRICK SHEDS NEAR ARNHEIM*

*Height, 6¼ inches; length, 15½ inches*

UNDER a greenish-gray sky with slight patches of white cloud, and a bluish haze overlying the horizon, a broad landscape of flat country is presented, broad green meadows in foreground and distance lying in sunlight, and a middle distance of town and trees screened by a cloud-shadow. Above the town, near the center of the composition, a conspicuous conical spire. In the lighted foreground the green meadows enclose at the left an extensive brick-kiln.

*Signed at the lower right, J. MARIS. On the back, a long manuscript inscription in Dutch, with the signature of Willem Maris, referring to the work of his brother, Jacob Maris, by name.*

*Property of Mr. JOHN EMMANS, New York.*

250  
b. *Fliruant*



JOHN CONSTABLE, R.A.

ENGLISH: 1776—1837

113—*LANDSCAPE*

*Height, 10¼ inches; length, 14 inches*

IN the foreground is the edge of a stream; and on the far side of it, to the left, a steep bank with a bridge. In the center distance a group of gabled houses with tall trees behind them. Blue sky flecked with clouds.

*Sold for the account of the heirs of the late CHARLES STEWART SMITH, of New York.*

*Spanan,  
Agt.*

*Up-Blank*





JOHANNES HENDRIK WEISSENBRUCH

DUTCH: 1824—1903

114—DUTCH LANDSCAPE

Height,  $10\frac{1}{2}$  inches; length,  $14\frac{1}{4}$  inches

475  
J. W. Kraushaar

RAGGED banks of a stream or of an inlet from the sea converge at an unrailed bridge, in front of which near the center of the composition a sailboat is drawn up against the left bank, a red-coated man standing near its single mast. At right and left appear the roofs of houses set on lower land, a windmill rising over them, and beyond on the left are woods.

*Signed at the lower right, J. H. WEISSENBRUCH.*

*Purchased from C. W. Kraushaar, New York.*

*Property of Mr. JOSEPH F. FLANAGAN, Boston.*

GEORGE H. BOUGHTON, N.A., R.A.

AMERICAN: 1843—1905

115—*DAUGHTER OF THE KNICKERBOCKER*

*Height, 14 inches; width, 8½ inches*

190  
S. Putnam  
CLOSE in the foreground a tall young woman, rosy-cheeked, and primly clad in yellowish-gray, with a touch of color in her short fur-trimmed jacket, moves slowly forward on her solitary way over the snow-covered ground in a sparsely settled rural landscape. A white ruff spreads half the breadth of her shoulders, and a tight-fitting Dutch cap encircles her head and face.

*Signed at the lower right, G. H. BOUGHTON, 1880. Inscribed on the back "Daughter of the Knickerbocker," with signature and date repeated.*

*Purchased by the late owner direct from the Artist.*

*Sold for the account of the heirs of the late CHARLES STEWART SMITH, of New York.*

ALEXANDER H. WYANT, N.A.

AMERICAN: 1836—1892

116—*MOONLIGHT*

*Height, 12 inches; length, 16 inches*

1600-  
Bustare  
J. Fuenth  
A LANDSCAPE bathed in soft and silvery moonlight, the lunar orb itself invisible. At the center of the composition two trees of short, sturdy trunk and widely spreading branches, and a subordinate group of lesser trees in perspective at the right, the foliage of all connected and interrelated. A fine arboreal assemblage in a gently sloping rough field, with a curling brook in the foreground, the vaporous sky grayish behind them, with a lightening area at the left.

*Signed at the lower right, A. H. WYANT.*

*From George H. Ainslie, New York, who purchased the picture from Mrs. Wyant.*

*Property of Mr. JOHN EMMANS, New York.*



GEORGE INNESS, N.A.

AMERICAN: 1825—1894

117—*THE WINDING RIVER: MORNING*

*Bernet, Oct.*

*Height, 11 inches; length, 16¼ inches*

AN elbow of a pastoral stream bends into view from the left, a yellowish oak standing on the sloping bank of a pasture within the crook of it, in contrast with trees of bluish-green leafage farther off. A cow reposes on the slope, and four others have waded into the shallow water to drink. Pasture lands continue on the right of the river, and in the foreground two trees present the same color contrast in their foliage as their neighbors across the stream. Before them a man stands fishing with a rod, and in the distance are farm buildings and far, high hills, below clouds pinkish with early morning sunlight.

*Signed on a fallen tree in the foreground, G I (monogram), 1856. And on the back: "Morning; painted by Geo. Inness, Sept., 1856."*

*Property of Mr. I. OLCOTT RHINES, New York.*



*Kleinberger Galleries* **THÉODORE ROUSSEAU**

**FRENCH: 1812—1867**

**118—LANDSCAPE WITH TOWN,  
BY THE SEA**

*Height, 9¼ inches; length, 16 inches*

A FAIR day under a sky filled with light clouds over what appears to be the south of France. In the foreground a rough field of yellowish-green grasses, and beyond a diagonal road a lower, flat meadow, smooth as a well-kept lawn and bordered on the right by a middle-distance hillside, with a sentinel line of cypresses. At left the gray and creamy buildings of an important residential town, with garden trees amongst them, and in the distance a broad expanse of blue sea.

*Signed at the lower left, TH. ROUSSEAU.*

*From Boussod, Valadon & Co.*

*Purchased from C. W. Kraushaar, New York.*

*Property of Mr. JOSEPH F. FLANAGAN, Boston.*





GEORGE INNESS, N.A.

AMERICAN: 1825—1894

119—AUTUMN LANDSCAPE

*Height, 12 inches; length, 18 inches*

*W. Reinhardt & Son*

SHORT foreground of high land, an unmown lawn or park meadow of rolling surface, the grass a rich, soft green, spotted with stray leaves and wild flowers. Lying below, at center and left, in the middle distance, the silver-gray bowl of a lake, or pond, in the embrace of a forest of autumn color soft and rich, and rising above the trees on a hillside of the farther shore a white colonial building with tall columns and broad gable and a great dome. At right in the foreground a woman in white and blue, seated on the grass at the foot of a tall tree. Robin's-egg sky laden with soft cumuli along the horizon.

*Signed at the lower left, G. INNESS, 1866.*

*Property of a Private Collector.*

**JULES DUPRÉ**

FRENCH: 1812—1889

*Height, 11¼ inches; width, 10½ inches*

**120—MARINE**

Two fishing vessels are pictured at sea in a storm, one close at hand, heeled well over and tossing in a choppy sea, a slant of light illumining her mainsail; the other boat is farther away, and is silhouetted against a distant light streak on the water, under a sky of billowing dark clouds. A big bit of ocean and action and light and shadow within small compass.

*Signed at the lower left, JULES DUPRÉ.*

*Purchased by the late owner from M. Knoedler & Co., New York.*

*Sold for the account of the heirs of the late CHARLES STEWART SMITH, of New York.*



ÉMILE VAN MARCKE

FRENCH: 1827—1890

121—COWS AT THE WELL

Height,  $13\frac{1}{2}$  inches; length,  $17\frac{3}{4}$  inches

2250  
In sunshine under a bright blue and white sky a white cow, a dark brown cow and a red calf are seen at a well, a stout and aged peasant in a blue blouse drawing the water and watching them drinking. The well curb is gray, and its roof is gray and golden thatch, in which the sunlight plays with warmth and brilliancy, as it does on the coats of the cattle and on the short grass and the path-trodden ground. In contrast, the background beyond the well is a dense grove of cool green shadows, picked out by percolating light on the silvery tree trunks.

Signed at the lower right, EM. VAN MARCKE.

Purchased from Messrs. Boussod, Valadon & Co., Paris.

To be sold for the account of an Estate.

ADOLPHE MONTICELLI

FRENCH: 1824—1886

122—WOODLAND SYMPHONY

6251  
Height, 15 inches; length, 18 inches

6251  
A RETREAT in the woods is made brilliant by the splendid gowns of women who have congregated there. The woods themselves are emerald at right and left, and a rift in the foliage toward the left gives a vista of a yellowish-green sky with sunset notes. In the seclusion of the foreground retreat are a number of ladies, seated and standing, conversing and otherwise amusing themselves, most of them golden-haired, and their several gowns golden-yellow, scarlet, green and brown, softly resplendent in a subdued light.

Signed at the lower left, MONTICELLI.

Bernet, A. G. T.  
Purchased from Messrs. Cottier & Co., New York.

Property of Mr. I. OLCOTT RHINES, New York.





## ADOLF SCHREYER

GERMAN: 1828—1899

### 123—*THE LONELY ROAD*

*Bernet, Aug*

*Height, 16¼ inches; length, 29 inches*

A BROAD stretch of wild, rugged country, rising from the foreground in a broad-backed ridge and falling away again toward the background, the crest of the ridge giving a horizon line which is broken only by sparse herbage and low clumps of brush, and by the heads and shoulders of two horsemen who have passed beyond the crest. These men are followed by a third rider, who is toiling up the slope, in a crude and broken road leading through the center of the composition as it mounts from the ford of a stream whose waters are seen at either side of the nearer foreground. The horsemen all wear tasseled red fezzes, and are armed with long-barreled guns, and the road leads them toward the only break of light in a heavily clouded dark gray sky.

*Signed at the lower left, AD. SCHREYER.*

*Sold for the account of the heirs of the late CHARLES STEWART SMITH, of New York.*



## JOHANNES HENDRIK WEISSENBRUCH

DUTCH: 1824—1903

### 124—*RIVERSIDE LANDSCAPE*

*Height, 11½ inches; length, 17¼ inches*

DUTCH buildings grayish-yellow, with dark red and blackish roofs of steep slope, rise from low green meadow land in the background, with detached trees in front of them and a forest about them, the group dominated by a tall square reddish-brick tower. In the foreground a rush-bordered stream dotted with the large leaves of lily pads, and reflections of a bright-clouded sky.

*Signed at the lower right, J. H. WEISSENBRUCH.*

*Purchased from C. W. Kraushaar, New York.*

*Property of MR. JOSEPH F. FLANAGAN, Boston.*

*C. W. Kraushaar*



## HENRI HARPIGNIES

FRENCH: 1819—1916

### 125—*LANDSCAPE: LATE AFTERNOON*

*Height, 12¼ inches; length, 15 inches*

A low hill sloping from the left supports a group of trees, slender and leaning, and more erect trees of irregular trunk, both leafage and herbage a soft gray-green. At right a valley bordered by receding hills, and crossed by a stream shining white under a light sky of blue and creamy-white, in which small tufts of cloud are tinged with warm color by a declining, unseen sun.

*Signed at the lower left, H. HARPIGNIES, 1902.*

*Purchased from C. W. Kraushaar, New York.*

*Property of MR. JOSEPH F. FLANAGAN, Boston.*

*Arlington Hall.*



THOMAS GAINSBOROUGH, R.A. ✓

ENGLISH: 1727—1788

126—*LANDSCAPE: THE CART*

*Height, 13½ inches; length, 18 inches*

A FARMER seated in the front of his cart, which contains a calf and is followed by a cow and a sheep, drives his gray horse down an incline through sandy country toward the right. A bare tree in the left foreground.

It is stated on the back to have been a present to a collector at Knighton near Leicester, "with much esteem from his friend J. Wells. Ipswich." Subsequently it was sold by T. Agnew and Sons.

*Sold for the account of the heirs of the late CHARLES STEWART SMITH, of New York.*

Seaman,  
Apt.

1250 ✓





JEAN FRANÇOIS RAFFAËLLI

FRENCH: 1850—

127—ON HIS WAY

*Height, 15½ inches; length, 18½ inches*

Low scraggly vegetation accented by occasional knobs of shrubbery, on the uneven and wild land of a rolling heath, shares the ground surface with exposures of white soil, varied by expanses of a ferrous red. In the distance are outlying houses of a town, and a church spire is seen. In the foreground, passing to the right, is a lone man of stocky build, carrying a bundle in a bag over his shoulder and accompanied by his dog.

*Signed at the lower right, J. F. RAFFAËLLI.*

*Purchased from M. Knoedler & Co., New York.*

*Property of Mr. I. OLCOTT RHINES, New York.*

✓  
210  
F. W. S. 100



## STANISLAS VICTOR ÉDOUARD LÉPINE

FRENCH: 1836—1892

### 128—*A STREET IN PARIS*

*Height, 15 inches; length, 18 inches*

ONE end of a French street under a covering of snow, which shows no tracks. On the right a creamy-gray building rises above the limits of the picture; on the left are the blank walls of lower buildings of lighter tone, and above a garden wall appear the branches of slender trees all but leafless. In the foreground a solitary woman in gray winter clothing, with a blue-hood.

*Signed at the lower left, J. LÉPINE.*

*Purchased from Messrs. Durand-Ruel.*

*Property of Mr. I. OLCOTT RHINES, New York.*

Bernet,  
Rgt.



## GUSTAVE COURBET

FRENCH: 1819—1877

g. 129—*MARINE*

*Height, 15 inches; length, 21¾ inches*

HEAVY clouds of various hues hang low in a dull greenish sky, and little air stirs over the broad expanse of turquoise-blue ocean below them, which occupies a large part of the picture, with a single craft in view afloat. In-shore the shallows show sluggish gray foam along the edge of low-tide, and lying midway on a rising sandy shore, which at high tide is covered, in the foreground, is a sailboat, standing, bow on to the sea. At the right rise grayish-yellow cliffs.

*Signed at the lower right, G. COURBET.*

*Purchased from Messrs. Cottier & Co., New York.*

*Property of Mr. I. OLCOTT RHINES, New York.*

✓  
1100

*Seaman,  
Agt.*

✓ +  
2100  
Clapp x Graham

ÉMILE VAN MARCKE

FRENCH: 1827—1890

130—*THE WHITE COW*

*Height, 15 $\frac{3}{4}$  inches; length, 19 $\frac{1}{4}$  inches*

IN the foreground a pool or stream at the edge of a pasture, to which cows have come down to drink; a white cow with a glistening, creamy coat, who raises and turns her head to look at the observer, is the principal figure in the group. Beside her a black cow with a white forehead is drinking, and other cows approach over a meadow of lush green, which is bordered by trees and rising land at the right.

*Signed at the lower left, EM. VAN MARCKE.*

*Purchased by the late owner from the late Samuel P. Avery, Sr., New York.*

*Sold for the account of the heirs of the late CHARLES STEWART SMITH, of New York.*

30 11 1888 -







FÉLIX ZIEM

FRENCH: 1821—

131—VENICE

Height, 15½ inches; length, 22½ inches

At the right of the foreground a quay-wall projects, under the lee of which three figures are seated. Part of a crimson sail appears above the top and from the side obtrudes the bow of a gondola. Another gondola, propelled across the left front, holds several passengers, two sitting under its crimson awning. In the distance at this side is the dome of Santa Maria della Salute, while on the right are the Campanile and Doge's palace.

Signed at the lower right, ZIEM.

From the Peter A. Schemm Collection, New York, 1911. #1977 \$575. John L. Smith

Property of Mr. JOHN EMMANS, New York.

JEHAN GEORGES VIBERT

FRENCH: 1840—1902

132—CAUGHT IN A STORM

(Water Color)

Height, 21 inches; width, 14½ inches

Coming along a winding causeway, a bearded monk in brown habit struggles against the wind of a violent rainstorm, trying to manage with one hand his great umbrella, which is lined with brilliant blue, and to keep control of an armful of fine oranges at the same time—vainly, for he has lost three of them.

Signed at the lower right, J. G. VIBERT.

Purchased by the late owner from the late Samuel P. Avery, Sr., 1874.

Sold for the account of the heirs of the late CHARLES STEWART SMITH, of New York.



JOHAN SIMON HENDRIK KEVER

DUTCH: 1854—

133—*MEAL TIME*

Height,  $22\frac{1}{2}$  inches; width,  $19\frac{1}{2}$  inches

DOMESTIC scene in a plain gray room of a Dutch cottage with a red tile floor. At the center a rounded table of plain brown wood with a green covering, and seated at it a rosy-faced young mother, holding on her lap a child with cheeks as chubby as her own. The mother is in a greenish dress, the child in green and red. They are taking simple food, bowls and a large loaf of bread resting on the table, and the infant looks down with interest at a cat lapping milk from a saucer on the floor.

*Signed at the lower left, KEVER.*

*From A. Preyer.*

*Purchased from C. W. Kraushaar, New York.*

*Property of Mr. JOSEPH F. FLANAGAN, Boston.*

275

Clapp & Trappan



## JOHANNES HENDRIK WEISSENBRUCH

DUTCH: 1824—1903

### 134—*LANDSCAPE AT EVENING*

*Height, 20 inches; width, 15¼ inches*

THE sun has gone below the horizon, where red strata linger with gray ones in a deep bank of cream-tinted clouds, seen straight-away down a rambling gray road cutting through unfenced green meadows, with a pool of cloud-lighted water at the left. On the right stands a cottage, in its own shadow, and a lone figure appears dimly, near a green hedge.

*Signed at the lower right, J. H. WEISSENBRUCH.*

*Purchased from C. W. Kraushaar, New York.*

*Property of MR. JOSEPH F. FLANAGAN, Boston.*

*Holland Gall.*





## HENRI HARPIGNIES

FRENCH: 1819—1916

### 135—UN VIEUX PONT

Height, 17½ inches; width, 12 inches

In bright clear air a small corner of a varied French landscape is depicted, under a pale turquoise sky lined with fleeting strata of white clouds. On the left one end of a gray building group comes into view, and beyond it a great structure of tall arches bridging a deep ravine, the high land on the right supporting dense trees. The rich green foreground is crossed by the silver-blue streak of a brooklet, and higher up the bank, to left, stand a scraggly tree and a birch sapling, each showing mere tufts of leafage.

Signed at the lower left, H. HARPIGNIES, '76; inscribed at lower

right CANNET. 8647, Bought Arnold - Lapp. Sept 29/898 - too ASXX -

Purchased from M. Knoedler & Co., New York, 1901. Sold L. Stern Feb 1901 - BUXX -

Property of a Private Owner.

CN 505, Ad. consignment from Louis Stern Nov 1915 - Returned to A.A.A. Mar 1919 asking Price \$125.00

✓  
485-

Bernot,  
agf.



JAMES STARK

ENGLISH: 1794—1859

136—*HEATH SCENE WITH PEASANTS*

*Height, 16 $\frac{3}{4}$  inches; length, 22 $\frac{3}{4}$  inches*

IN the center a flock of sheep, driven by a man and his dog, approaches from the right. In the middle distance another peasant drives his herd of cattle through the scanty herbage. In the distance, undulating country, with a windmill on high ground; hills seen against the horizon. Summer sky.

*Sold for the account of the heirs of the late CHARLES STEWART SMITH, of New York.*

*Christie Gall.*

*PA 222*



CHARLES ÉMILE JACQUE

FRENCH: 1813—1894

137—*LANDSCAPE WITH CATTLE*

*Height, 16½ inches; length, 24¼ inches*

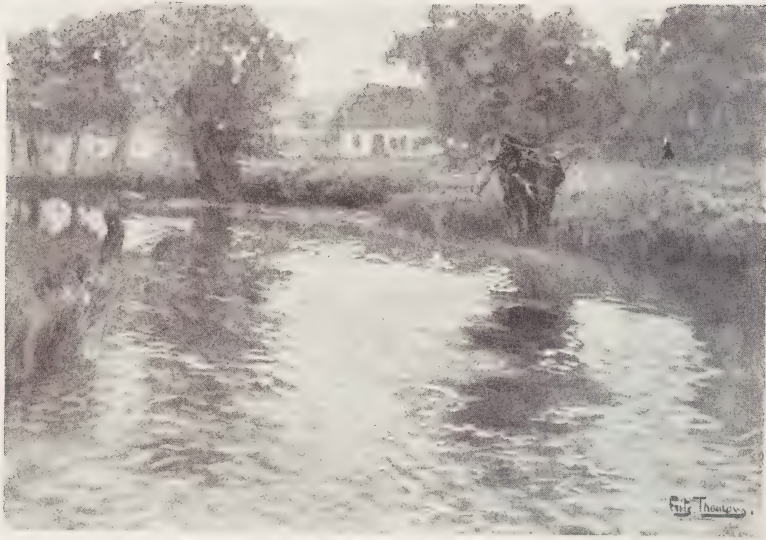
FIELDS of varied pasturage, yellowish-green in cloud-sifted sunlight, deep green in partial shadow and marked by clumps of tall brownish wire grass, range along either side of a brook and support vigorous detached trees, and in the distance at the right are bordered by a thick green wood. Cows and sheep graze lazily in the foreground and farther away, and in the middle distance a peasant woman in a blue skirt stands with a long staff.

*Signed at the lower right, CH. JACQUE.*

*Purchased from Gustave Reichard.*

*Property of MR. I. OLCOTT RHINES, New York.*

750  
Holland Bell



## FRITS THAULOW

NORWEGIAN: 1847—1906

### 138—*THE WINDING RIVER*

*Height, 15 inches; length, 22 inches*

*L. B. Ellis*  
STUNTED willows, flourishing in foliage after long being pollarded, line the farther bank of a river which enters the picture at the left and curls into the foreground. Between the trees one sees fields of deep, lush grass, and low-built, red-roofed cottages, and a glimpse of sky at the sunset hour. At the right a small girl makes her way toward one of the cottages. The current of the stream is a rapid one, and the surface ripples with reflections of the trees and the sunset sky.

*Signed at the lower right, FRITS THAULOW.*

*From Boussod, Valadon & Co.*

*Purchased from C. W. Kraushaar, New York.*

*Property of Mr. JOSEPH F. FLANAGAN, Boston.*





## ADOLPHE MONTICELLI

FRENCH, 1824—1886

### 139—GOLDEN AUTUMN

Height, 19¼ inches; length, 21¼ inches

AN edge of a wood appears, the trees and foliage becoming dense and dark green toward the right, and in the background, while middle distance and foreground are open, and at the left on out-post trees the sunlight blazes in golden-yellows on leafage giving way to the hues of the fall of the year. On a foreground bank at the left, whose herbage shares in the green and the yellows, two women are sitting, in attitudes of contemplation.

*Signed at the lower right, MONTICELLI.*

*From E. J. Van Wisselingh & Co., Amsterdam.*

*Purchased from C. W. Kraushaar, New York.*

*Property of Mr. JOSEPH F. FLANAGAN, Boston.*

*McDonnell*

LOUIS EUGÈNE BOUDIN

FRENCH: 1824—1898

140—*VENICE*

*Height, 18½ inches; length, 25¾ inches*

At left in the middle distance the Dogana and the Salute group, and at the entrance to the Grand Canal numerous gondolas with passengers, and against the shore line at the right a steamship, smoking, adjacent to the green Giardino Reale. The rippling water is brilliant with warm reflections, and far up the Grand Canal the tops of houses are pinkened by sunset rays.

*Signed at the lower right, E. BOUDIN, VENISE, '95.*

*Purchased from C. W. Kraushaar, New York.*

*Property of Mr. JOSEPH F. FLANAGAN, Boston.*



1  
NARCISSE VIRGILE DIAZ DE LA PEÑA 2

FRENCH: 1807—1876 d.m.c.f.

141—WOOD INTERIOR, FONTAINEBLEAU:  
THE FAGOT GATHERER

Height, 23 inches; width, 18¼ inches

1250 m.  
Barnet,  
Agst.  
TALL trees, with thick foliage aloft and alow, fill the borders of the picture and its background, and the lower reaches are dense with underbrush, a single small rift in the leafage yielding a blue and white glimpse of sky near the horizon, at the center. A clearing curls from the middle distance at the left into the foreground, admitting light which turns the surface of the umbrageous mass to golden tones, and at the bend a woman leaning over is making up a bundle of fagots. She has a white cap, and a red shawl over her shoulder. In the herbage of the immediate foreground yellow and brown notes mingle with the verdure, and there are touches of red.

Stamped at the lower right, VENTE DIAZ.

From T. J. Blakeslee, who acquired the picture in exchange from A. Augustus Healy, Esq., of Brooklyn.

Property of MR. I. OLCOTT RHINES, New York.





✓ ✓  
THOMAS GAINSBOROUGH, R.A. 2

ENGLISH: 1727—1788

142—*PORTRAIT OF A YOUNG MAN*

*Height, 17 inches; width, 13½ inches*

2600  
Seaman,  
Agt.  
HEAD and shoulders portrait of a man mature but with a youngish face, headdress after the formal fashion of the artist's period, white stock and undefined jabot. He faces the left and is observed a little more than in profile, looking straight in front of him, with dark hazel eyes. Smooth shaven after the manner of the day, his features reveal themselves in fine modeling, and in a softened light, against a neutral background of soft olive note. His apparel is in golden browns.

*Purchased from Messrs. Durand-Ruel.*

*Property of MR. I. OLCOTT RHINES, New York.*



THOMAS GAINSBOROUGH, R.A.

ENGLISH: 1727—1788

143—*PORTRAIT OF RICHARD  
BRINSLEY SHERIDAN*

*Height, 23 inches; width, 19½ inches*

THIS portrait of Sheridan was held in especial favor by Mr. Jefferson as his ideal of the young and famous English playwright whose comedies above all others he enjoyed acting. His character of Bob Acres in "The Rivals" will remain in the memory of the public as one of his great successes. He used to speak of the beauty of this young frank face, with bushy hair, large, expressive eyes, finely formed Grecian nose and cupid-bow mouth. The head is in three-quarters view, to the left. A white scarf, with lace edge, around the neck loosely falls over the lapels of a dark collar of velvet. The coat is of gray-green broadcloth. A bit of foliage is suggested in the background, contrasted against a blue sky.

*From the Joseph Jefferson Collection, New York, 1906.—\$36 + \$2200—F.S. Flower*

*By order of MRS. HILDA C. FLOWER, New York.*

Bernet,  
Apt.

2200





# REMBRANDT VAN RYN

DUTCH: 1606—1669

## 144—JOHN THE BAPTIST

Oval: Height,  $25\frac{1}{2}$  inches; width,  $19\frac{1}{2}$  inches

Bust, turned slightly to the right, of a man with thick, dark brown hair and beard. In brown mantle open at the neck to show his gray hair-shirt underneath. The emblematic reed cross is seen against the background to the right.

Signed and dated on the left, REMBRANDT F. 1632.

Possibly the picture "In the Vestibule, a 'St. John' by Rembrandt," referred to in the inventory of the bankrupt Jan Ingels, advocate of Amsterdam, dated Jan. 7, 1654.

In the collection of Lord Palmerston.

In the collection of the Rt. Hon. W. Cowper Temple at Broadlands.

In the collection of Lord Mount Temple.

Exhibited at the Royal Academy, 1876, No. 239.

Exhibited at the Hudson Fulton Exhibition, New York, 1909, No. 80.

Dutuit: "L'Œuvre Complet de Rembrandt," p. 47, No. 46.

Michel: "Rembrandt," p. 561.

Bode: "Complete Work of Rembrandt," 1897. Vol. II, p. 148, No. 134.

Sedelmeyer: "Catalogue of 300 Paintings," 1898, No. 118.

Malcolm Bell: "Rembrandt," 1899, p. 185.

Klassiker der Kunst: "Rembrandt," 2nd edition, 1908, p. 113.

Graves: "Century of Loan Exhibitions," 1914, Vol. III, p. 1011.

Sold for the account of the heirs of the late CHARLES STEWART SMITH, of New York.

Probably one of the ten earliest pictures by Rembrandt in this country.

Exhib. Loan Exhibit Mus. Oct. 1927  
#47

Kleinberger  
Galleries





## JEAN CHARLES CAZIN

FRENCH: 1841—1901

### 145—*HARVEST FIELD AT EVENTIDE*

Height, 20 inches; length, 23 $\frac{3}{4}$  inches

THE moon well above the horizon is silvery-white with just a touch of palest gold, before the light of day is fairly gone, in a sky veiled in grayish vapor with a waning tinge of sunset warmth. Below, a broad and low hill is sections of deep green and of ripened fields forms a treeless horizon across the picture, and in the foreground the yellowed stubble of a grain field is pillowed with rows of horizontal bunches of the harvested grain. No air stirs, and in the diffused light the agricultural countryside speaks softly its message, in the abandoned stillness of a peaceful night.

Signed at the lower left, J. C. CAZIN, '88.

Exhibited at a loan exhibition of the work of Cazin held at the American Art Galleries, New York, 1891, as "Moonlight Night." Has also been known as "Twilight," and as "La Moisson du Soir."

Purchased by the late owner from the late Samuel P. Avery, Sr.

Sold for the account of the heirs of the late CHARLES STEWART SMITH, of New York.

Old-MK-6227-





## GUSTAVE COURBET

FRENCH: 1819—1877

### 146—PEASANT GIRL AND CATTLE

Height, 20 inches; length, 24 inches

From the left the slope of a broad green hill broken by immense boulders and outcropping rock falls away to a green-carpeted and rolling bottom land, which is crossed by a narrow blue stream in the middle distance on the right; the farther bank of the stream is a sister hill, as ruggedly stony. On the green slope in the foreground a peasant girl in blue and brown, with a pink head kerchief, is seated at the foot of a tree, and beyond her are two stolid bovines, one of them lying down.

Signed at the lower right, G. COURBET, '73.

Property of a Private Owner.

*On consignment from Louis Stern Mar 1917, Returned to A.R.D. Mar 1919, Asking Price \$4100*

*G.W. Krausman*



## ALPHONSE MARIE DE NEUVILLE

FRENCH, 1836—1885

### 147—THE FLAG OF TRUCE

Height, 22¾ inches; length, 29½ inches

THE white flag, curling in a breeze, is carried by a cavalryman mounted on a dapple-gray horse, who is seen at the left, in a country road, a few paces behind a tall red-bearded officer riding a bay charger, who has just delivered the letter of parley to a French officer standing on the ground at his side. As the French officer reads, his bugler and two infantrymen stand behind him, and more infantry appear at a gate in a garden wall on the right. The sky is overcast with the dark clouds of a storm, but a small patch of blue remaining visible.

*Bought, Charles A. Whittier April 1891* Signed at the lower left, A. DE NEUVILLE, 1880.

68207 Purchased from M. Knoedler & Co., New York, 1891.

*Sold, Louis Steen April 24/1891 \$81*

Property of a Private Owner.

*C4507 - On consignment Louis Steen Nov 1915 - Returned to A.A.A. Nov 1915*

*Asking Price \$15000*



## ALPHONSE MARIE DE NEUVILLE

FRENCH: 1836—1885

148—*RECONNAISSANCE DE*

*GÉNÉRAL DUCROT*

*Height, 22½ inches; length, 29¾ inches*

IN a snow-covered road at the edge of a battlefield the general who surrendered at Sedan, and escaped to join in the defense of Paris, is seen mounted on a sorrel horse, and accompanied by an aide riding a black horse; he halts upon meeting with a soldier who is supporting a wounded despatch bearer and who has stopped and come to salute. In the background puffs of smoke tell that a battle is in progress, and forces are seen at the left; beyond them trees appear dimly, in the thick and hazy winter air.

*Signed at the lower left, A. DE NEUVILLE, 1879.*

*Purchased by the late owner from Goupil & Co. of Paris, 1879.*

*Sold for the account of the heirs of the late CHARLES STEWART SMITH, of New York.*

2100  
H. G. Smith

GEORGE H. BOUGHTON, N.A., R.A.

AMERICAN: 1843—1905

149—*LEAVING HOME*

*Height, 30 inches; width, 25 inches*

Two young people are standing at a rustic fence in a farming country bordering the sea, and clasping hands over the rail; a tall and fair young woman with wistful eyes, and a sturdy young farmer who pleads silently with her as her hand rests in his. A pale green cloak hangs loosely over her sober garb, which is brightened by white at the throat and a white hat, and she carries her scanty belongings in a purple kerchief as she starts to leave the country home for a different life.

*Signed at the lower left, G. H. BOUGHTON; on the back, "‘Leaving Home,’ G. H. Boughton, A.R.A., 1884."*

*Purchased by the late owner direct from the Artist.*

*Sold for the account of the heirs of the late CHARLES STEWART SMITH, of New York.*

ap Axxx

Moses Tanenbaum





✓  
325  
Benj. Allen

GEORGE H. BOUGHTON, N.A., R.A.

AMERICAN: 1843—1905

150—*THE END OF A "MAYING"*

*Height, 31 inches; width, 25 inches*

GROUP picture typically English, depicting young women and children who have been out for a day's springtime celebration, gathering the white and the pink "May," the blooming hawthorn which beautifies the English countryside in spring and early summer. Gathered under a tree at the foot of a stone wall are three children, a boy and two little girls, and a young woman in pink and another in darker and warmer garb, all with branches of the admired blossoms. A third young woman passes by in the distance.

*Signed at the lower left, G. H. BOUGHTON, 1880; on the back: "The End of a 'Maying', G. H. Boughton, A.R.A., N.A., 1880."*

*Purchased by the late owner direct from the Artist.*

*Sold for the account of the heirs of the late CHARLES STEWART SMITH, of New York.*

ap AXxx



ÉDOUARD DETAILLE

FRENCH: 1843—1912

151—*CALLING THE ROLL OF PRISONERS*

*Height, 21½ inches; length, 33 inches*

On the left French infantry at rest extend in a long line back into the distance, behind them being a cover of low but dense trees, and on the right a cavalry patrol has come up with prisoners of war. In the central foreground, in brilliant sunshine, the prisoners, in blue uniforms, are brought before French officers and their names are being recorded. Bright as is the sunshine here, the background sky is laden with the gray smoke of battle and lurid suggestions.

*Signed at the lower right, ÉDOUARD DETAILLE, 1880.*

*Purchased by the late owner direct from the Artist.*

*Sold for the account of the heirs of the late CHARLES STEWART SMITH, of New York.*

Sp XXXX -

John Henry

2700





JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796—1875

152—*ENVIRONS DE VILLE D'AVRAY*

*Height, 20½ inches; length, 33¾ inches*

BEFORE a sky of soft azure with vaporous gray clouds drifting across it, a line of pollarded trees runs at a slight diagonal athwart the picture, outposts of a wood which is hinted at beyond them. Their new wood has put forth vigorously and the slender branches shoot straight and high, some mounting out of the picture, and their greenish-gray feathery foliage shimmers in a soft light. Near the center a peasant woman in red and blue, with a white cap, rides a gray donkey along a path at the edge of the trees, bordering the green foreground, and at the left, through a screen of shrubbery, appears the bit of a lake.

*Signed at the lower right, COROT.*

*Bernet, Agt.* Original paster on the back, reading: "Exposition d'œuvres prêtées de feu Jean Baptiste Camille Corot au Salon de St. Sulpice, 9 rue Sirvandoni, Faubourg St Germain, Paris, Février, 1876. Nom de l'œuvre, Environs de Ville d'Avray; numéro 25. Adresse du propriétaire, M. Breysse, 9 rue Pavée. Ne pas pour la vente."

*Purchased from the William Schaus Galleries, New York.*

*Property of MR. HAROLD SOMERS.*



HENRI HARPIGNIES

FRENCH: 1819—1916

Brooks Reed

153—*LANDSCAPE WITH FIGURES*

Height,  $25\frac{3}{4}$  inches; length, 32 inches

A FEW white and creamy cloud-tufts float dreamily, low in the ether, before a sky of tender turquoise-blue, their edges catching sunshine from the left, which also, with their reflections, whitens the line of a *rivière* crossing the middle distance in a green landscape of one of the wilder parts of kindly France. A hill with brush and short, dense trees, and outcroppings of stone, slopes from the left, in the foreground, and in front of a line of leaning trees with but sparse leafage three peasants, a man, woman and child, are descending into a sunken cross-country road.

Signed at the lower right, H. HARPIGNIES, 1903.

Purchased from C. W. Kraushaar, New York.

asking Price 15xx - Net 05xx

Property of Mr. JOSEPH F. FLANAGAN, Boston.

CN 659, on consignment from Brooks Reed Gallery

Nov 1916 - Sold R. C. D. M. Co. Dec 1916 - \$NSxx

Returned April 1917, Re-Entered at same price CN 765

Sent to A.A.A. March 22/1919, Order of Owner

blapp x  
Franklin





PAUL JEAN CLAYS

BELGIAN: 1819—1900

154—ON THE RIVER ESCAUT AT EVENING

Height,  $23\frac{1}{4}$  inches; length,  $35\frac{1}{2}$  inches

HEAVILY built cargo boats, brown and black, yellow and green, with sails gray and creamy and brown and red, are seen lying in the placid river, toward evening of a summer day, their reflections enriching the water surface with their warm colors. From the nearest vessel a small boat puts off, with numerous figures, and in the background is a stretch of low green shore.

*Signed at the lower right, P. J. CLAYS, '73.*

*Signed again on the back: "Bords de l'Escaut, effet vers le soir; Bruxelles, 1873. P. J. Clays pinxit."*

*Purchased by the late owner from the late Samuel P. Avery, Sr.*

*Sold for the account of the heirs of the late CHARLES STEWART SMITH, of New York.*

ASxx -



✓

WILLIAM MORRIS HUNT

AMERICAN: 1824—1879

155—*THE RAPIDS,*  
*SISTER ISLANDS, NIAGARA*

*Height, 30 inches; length, 42 inches*

6000

Bernet, Agt.

NARROW foreground of brown earth, with footpath at the water's edge, vanishing at the right at steps to a wooden walk which leads back among green trees and abundant shrubbery, the trees inclining over the surging water, which, coming out of the middle distance on the right, rushes green and white to the lower foreground, occasional bits of the liquid surface tipped with rose from a sky showing sunset coloring. The farther shore, at the left, is thickly wooded, the foliage a deep green, the trees rising out of the picture in the foreground and receding to a low, distant skyline.

*Purchased by the late owner from the daughter of the Artist.*

*Property of the Estate of the late WILLIAM MACBETH.*





JULES ADOLPHE BRETON

FRENCH: 1827—1906

156—*THE GLEANERS*

John Stevenson Jr.

Height, 40 $\frac{3}{4}$  inches; width, 31 inches

91800  
THE sun, a disk of fiery red, is sinking below the horizon, and the pale crescent of the moon appears higher in the sky toward the left, above a wheat field stacked with the garnered grain. Near the piled sheaves in the background a woman bends to the earth at her work of gleaning, and full in the foreground a sturdy young peasant woman with firm features and steady eyes comes forward, one hand steadying the goodly bunch of her own gleanings, which rests upon her red-capped head. She wears a gray-white waist, blue skirt and brown petticoat, and her arms and legs are bare.

Signed at the lower right, JULES BRETON, 1886.

Purchased by the late owner from the late Samuel P. Avery, Sr., New York, 1887.

Sold for the account of the heirs of the late CHARLES STEWART SMITH, of New York.

ap UXXX

1911-

W. S. Smith

5696 ft.

1221 ft.







MIHALY DE MUNKACSY

HUNGARIAN: 1844—1900

157—*THE PHARISEE*

*Height, 47½ inches; width, 34¾ inches*

FULL-LENGTH portrait of a stout man with firm set features and cold, sharp eyes, seated on a wooden settle. He faces the observer, with eyes directed toward his right, a hand resting on either thigh, and his sandaled feet spread wide apart. His great cloak of solid crimson opens at the chest, showing a white under garment beneath his white beard, and is enwound with a sash of deep golden-yellow, a similar material furnishing his large head covering.

*Signed at the lower left, M. DE MUNKACSY.*

*Purchased by the late owner direct from the Artist.*

*Sold for the account of the heirs of the late CHARLES STEWART SMITH, of New York.*



## LOUIS ALEXANDRE BOUCHÉ

FRENCH: 1838—

### 158—*LANDSCAPE WITH SHEEP: TWILIGHT*

*Height, 39 inches; length, 46 inches*

A LARGE farmhouse with thatched outbuildings stands in a village street on a broad sandy road, and through the wide-open doorway of the barnyard a peasant woman, accompanied by a dog, is herding a large flock of sheep into the enclosure. On the right the road winds away between scattered houses and disappears in the middle distance. The horizon is formed by a line of wooded hills against a brilliant sunset sky, and large, threatening storm-clouds drift up toward the zenith. Bouché has received many inspiring letters upon the quality of his work from the leaders of art in France.

*Signed at the right, A. BOUCHÉ, 1902.*

*From the Joseph Jefferson Sale, New York, 1906. — \$63, \$1350, J. S. Flower*

*Property of MRS. HILDA C. FLOWER, New York.*

William Bouguereau writes: "I am happy to bear testimony of the high esteem in which I hold the talent of Mr. A. Bouché. The very interesting paintings that he has exhibited in the different Salons and at the Universal Exhibitions have given him a rank among the first landscape painters of France."

J. J. Henner's words of praise: "I have said of Mr. Bouché he is one of our greatest landscape painters. For more than twenty years I have followed him in our Salons with admiration. He puts in his paintings the poetry of evening as no one else does, and I am happy to be able to pay him this tribute."

T. Robert Fleury: "I have the highest esteem for the talent and personality of Mr. L. A. Bouché. He is an artist of the greatest ability and his paintings are certain some day to bring a very large price. . . . His paintings have the admirable manner and qualities of the school of 1830. I cannot say too much that is good for this great painter."

Léon Lhermitte: "What works I saw during my last visit in June were so vigorous and fresh, and executed with that powerful strength of which you nearly alone to-day possess the secret, that I look forward to our next meeting for a royal treat for my eyes."

Paris, December 16th, 1904.

"Sir: I am happy to tell you I have known Mr. Bouché for a long time, and am a great admirer of his talent. He is one of our first landscape painters. Receive my sincere salutations."—H. Harpignies.

*Mrs. Samuel  
Knight*





HENRI LUCIEN DOUCET

FRENCH: 1856—1902

159—*AFTER THE BALL*

Height, 55 inches; width, 37½ inches

Wm. a. Burnett  
500  
THERE is a marble mantelpiece on the left, with a bowl of chrysanthemums on it and brass andirons on the hearth. To the right of it, in a gilt Louis XV chair, reclines a lady. Her head rests upon a pearl-gray cushion and the delicate pink of her cloak is bunched beside her face. Her right hand rests upon the arm of the chair, and the left, holding a fan, lies on her lap. Her dress is of white crêpe de chine, embroidered with flowers, over a skirt of grayish white silk. Beneath her foot is a blue silk cushion, striped with bands of gold. On the parquet floor lies a rose, with scattered petals.

*Signed at the lower left, L. DOUCET.*

*From the Thomas E. Waggaman Collection, 1905. — \$82 - \$1800 + F. S. Howell*  
*Property of MRS. HILDA C. FLOWER, New York.*



## ÉMILE VAN MARCKE

FRENCH: 1827—1891

### 160—CATTLE ON THE PLAINS

*Height, 56 inches; length, 79 inches*

A THOROUGHLY representative picture by the famous cattle painter and foremost pupil of Troyon. During his life Van Marcke produced several large and important canvases which might be styled museum pieces. This example ranks high among his other great works and in some respects is perhaps the most dramatic and brilliant in effect as well as the largest in subject motive. In it he rises to the dignity and power of his master, and has given us that feeling of grandeur and space which distinguish the productions of Troyon. The composition represents the flat pastureland of Normandy. On the left the vista extends to distant hills and lines of trees, and in the middle distance on the right rise thin, high trees, with loose foliage. Beyond, a grove of trees is dimly outlined against a stormy gray sky, full of moving clouds clearing after a storm. A large herd of cattle is scattered in a graceful line from the foreground to the middle distance, principally in a mass on the left, where are seen two cows, dark reddish brown with white spots, and a third one, which is light red with a white face. The ground, covered with grass and herbage, is marked by the shadows cast by the cattle, which a herdsman seated upon a white horse is rounding up. The season is autumn, and the sunlight plays through the broken clouds upon the golden and yellow foliage, or flashes over the plain, shining on the backs of the cattle. The cattle are admirably drawn and the work is painted with a vigorous brush in Van Marcke's best spirit.

*Signed at the left, EM. VAN MARCKE.*

*From the Joseph Jefferson Sale, 1906.—#71—\$10000—H. S. Flower*

*Property of Mrs. HILDA C. FLOWER, New York.*

Charles Coutry executed a brilliant etching of this painting.







LIST OF ARTISTS REPRESENTED AND  
THEIR WORKS





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*It is a melancholy truth, that even great men have their poor relations.*

*Dickens*

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